

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts



Scene from **ONE FOOT IN HEAVEN** (based on the novel by Hartzell Spence), presented by the Central Senior High School, Johnstown, Pennsylvania, Thespian Troupe 660. Miss Edith F. Paul, Thespian Sponsor, was the director.

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HIGH GROUND

By CHARLOTTE HASTINGS

MELODRAMA IN 3 ACTS

3 MEN
8 WOMEN
INTERIOR
MODERN AND
NUN'S COSTUMES



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This English importation, produced by Albert H. Rosen at the 48th Street Theatre, kept the audience busy all evening trying to uncover the villain in the case, and held their interest constantly. It seems to be a very rare event in these days to have the privilege of seeing a first play of a promising new playwright. Charlotte Hastings, the author of *The High Ground*, clearly has a great sense of theatre, and, having chosen an unusual and highly dramatic theme, has invested her play with real atmosphere. The setting is a convent hospital on the evening when the floods isolate the buildings and its inhabitants, bringing beneath the roof for refuge with her warders a girl condemned to death for murder. Among the nursing sisters is

Mary Bonaventure, a woman of great understanding and sympathy, who is convinced the girl is innocent, although her appeal has just been dismissed. She turns detective in her effort to establish justice, feeling at the same time that her own faith itself is bound up with the results. The author keeps inviolate the serene atmosphere of the convent, thus providing a wonderful contrast for the tormented soul of the girl who believes it is only a matter of hours before she will die. "Far superior to the average melodrama . . . Literate and suspenseful. It's just what we've been waiting for"—*Mirror*. An excellent play for High Schools, Colleges and Little Theatres.

JUNE WEDDING

By MARRIJANE and JOSEPH HAYES

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A fresh and exciting new comedy by the authors of such popular comedies as *And Came the Spring*, *Come Rain or Shine*, *Too Many Dates*, *Turn Back the Clock*, etc.

They say that everyone loves a wedding. Well, this time the authors turn their comic spotlight on the Perry family during the week of Linda Perry's marriage to Gordon Gavin — if that day ever comes. Doubts arise when young Dandy Perry, Linda's rambunctious and lovable sixteen-year-old sister, gets it into her head that poor Gordon doesn't really love

Linda. In fact, she gets the idea — which the audience knows is mistaken — that Gordon loves wise-cracking Claudia, Linda's best friend and the bridesmaid. And believe it or not, the reason for Dandy's confusion can be traced back to Linda herself! Then situations begin to explode! In the end, of course, after an evening of sheer merriment, everything is settled properly. There are romances galore, too — funny ones and touching ones, and above all believable and human ones. As usual, the authors have something to say behind all the fun.

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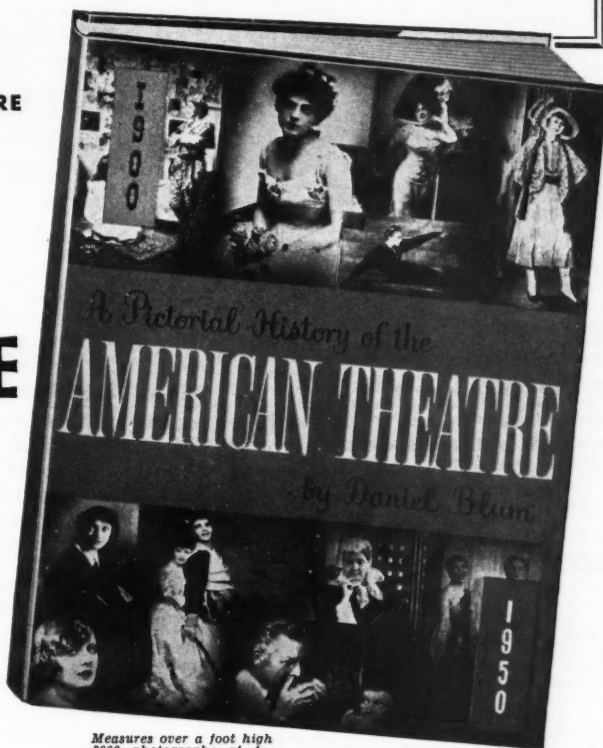
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The following schools were awarded honors in the Printed and Mimeographed Programs competition sponsored each year by The National Thespian Society. Only schools associated with the society were eligible to compete.

PRINTED PROGRAMS

First Prize

THE HASTY HEART, Billings, Montana, Senior High School, Thespian Troupe 555, Frederick K. Miller, Sponsor. (Cash prize of \$5.00 and a Thespian Certificate of Recognition)

Second Prize

ONE FOOT IN HEAVEN, Johnstown, Pa., High School, Thespian Troupe 660, Edith F. Paul, Sponsor. (Cash prize of \$3.00 and a Thespian Certificate of Recognition)

Third Prize

CHEAPER BY THE DOZEN, Nobelsville, Indiana, High School, Thespian Troupe 24, Elna Hunter, Sponsor. (Cash prize of \$1.00 and a Thespian Certificate of Recognition)

Honorable Mention

OUR MISS BROOKS, Mainland High School, Daytona Beach, Fla., Thespian Troupe 35, Barbara Dodson, Sponsor.

LIFE WITH MOTHER, Helena, Montana, High School, Thespian Troupe 745, Doris Marshall, Sponsor.

MR. BARRY'S ETCHINGS, Lubbock, Texas, Senior High School, Thespian Troupe 240, D. M. Howell, Sponsor.

THE CURIOUS SAVAGE, Spring Valley, New York, High School, Thespian Troupe 721, W. Francis Scott, Sponsor.

RASCALS' REVIEW, Queene Anne High School, Seattle, Wash., Thespian Troupe 1112, Bernice J. Duncan, Sponsor.

(Certificates of Recognition)

MIMEOGRAPHED PROGRAMS

First Prize

MID-SUMMER NIGHT'S DREAM, Champaign, Ill., Senior High School, Thespian Troupe 106, Marion Stuart, Sponsor. (Cash award of \$5.00 and a certificate of Recognition)

Second Prize

VARIETIES OF 1951, Short High School, Liberty, Indiana, Thespian Troupe 1088, Donald French, Sponsor. (Cash award of \$3.00 and a Certificate of Recognition)

Third Prize

FAMILY CIRCLE, Auburn, Wash., Sr. High School, Thespian Troupe 626, Harriet Nelson, Sponsor. (Cash award of \$1.00 and a Certificate of Recognition)

Honorable Mention

YOU CAN'T TAKE IT WITH YOU, Lake Worth, Fla., High School, Thespian Troupe 990, Ward Heberling, Sponsor.

THE GLASS MENAGERIE, Griffith Institute and Central High School, Springvale, New York, Thespian Troupe 847, Bernard Green, Sponsor.

MOTHER IS A FRESHMAN, Memorial High School, Ely, Minn., Thespian Troupe 576, Elizabeth Gjervick, Sponsor.

20TH ANNUAL THESPIAN BANQUET, Brownsville, Pa., Senior High School, Thespian Troupe 187, Jean Donahey, Sponsor.

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DRAMATICS

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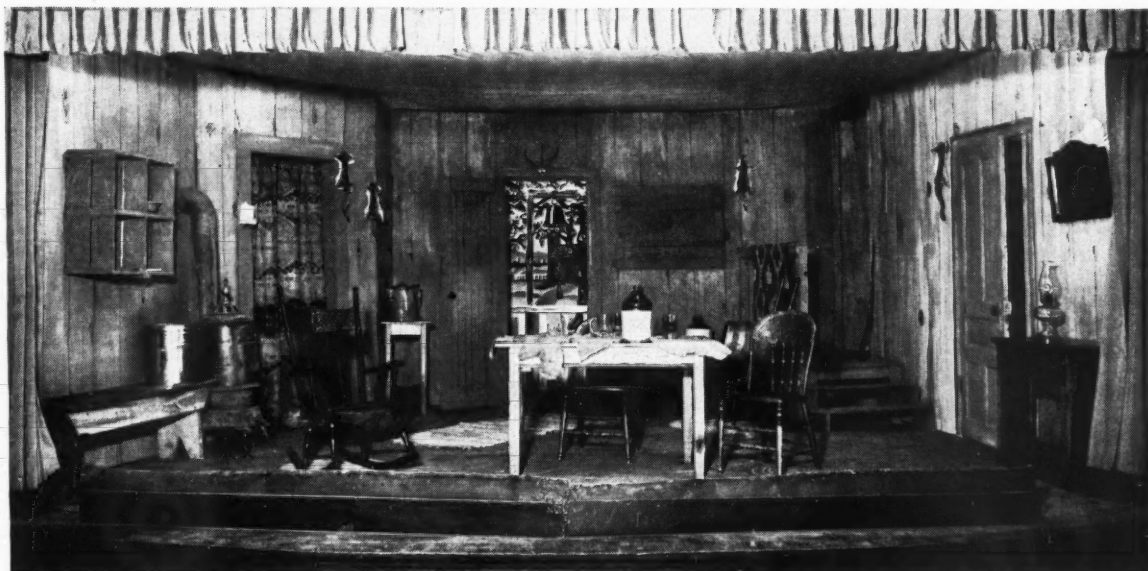
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"MOLLIE O'SHAUGHNESSEY is one of the finest plays I've ever directed. It's fast-moving action, delightful humor, and intense character drama gave our well satisfied audience reason to proclaim it the most outstanding production ever presented on our stage."

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As I See It . . .

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Save those pennies now so that you all can come to Indiana University for the Fourth Dramatic Arts Conference the week of June 23, 1952. We are all working hard to bring to you people you want to meet and hear, plays you always wanted to see, participation for more Thespians than ever before both in plays and workshops, a banquet, a social hour, a dance — a week on the beautiful campus of IU! **Our goal: 1000 or more in attendance! Will you be there?**

MIAMI-WAY

To your secretary the Florida Regional Conference last May was a success. An opportunity to meet Thespian sponsors and Thespian teen-agers throughout the country — to hear their "gripes" as well as their praise — is worthwhile. Our



Florence Ryerson co-authored **Follow the Dream**.

organization will continue to grow only as long as our sponsors believe in its usefulness. It was a real thrill meeting Florence Ryerson who co-authored **Follow the Dream**. Its premiere was the outstanding feature of the conference.

SPEAKING OF CONFERENCES

The second Eastern Regional Conference is scheduled on April 4, 5, at Reading, Pa., Sr. High School. Miss Mildred B. Hahn, Pennsylvania Regional Director, is its sponsor. The National Thespian Society is being honored in helping the Readingites celebrate their 100th anniversary of the founding of public schools. Let's all go who can; you did have fun at York, Pa., two years ago, didn't you?

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SO LONG, BROADWAY!

Rufus Jarman in his article, **The Heck with Broadway**, in the Saturday Evening Post of April 28 definitely deflates the myth of New York's Broadway. He stresses the many Broadways of America — the multitudinous streets of other cities, towns, villages which lead to the high school theatre. The professional theatre may slowly fade away, but the **high school theatre will never die.**

OPPORTUNITIES FOR TALENT

Having attended recently a performance of the Cincinnati Music-Drama Guild, I was tremendously impressed not only with its superb performance, but with its expressed purpose for existence:

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STILL STODGY?

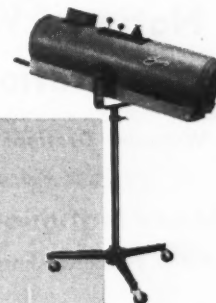
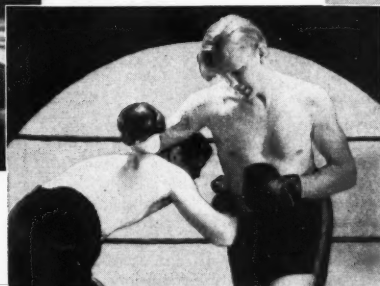
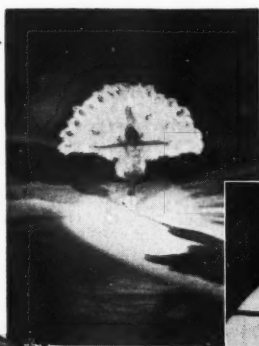
We have revamped, face-lifted, dressed up **DRAMATICS** in our first attempt to make your magazine more attractive. One of your criticisms has been that your magazine has no appeal for our teen-aged Thespians, that it is written more for the teacher-sponsor. We want it to appeal to both groups. With over 50 pictures in this issue, more attractive lay-outs, new headlines, new departments, we hope you'll approve. **Don't suggest, however, that we include comics — that's out!**

ONLY FOR OHIOANS!

The Annual Ohio Speech Conference will be held on Saturday, October 6, at Ohio University, Athens. The university has a brand new baby — a most modern, up-to-date Theatre. It's worth making the trip to see that alone. We are sponsoring a sectional meeting too with Florence Hill, our Ohio Regional Director, doing all the work. Thanks, Florence!



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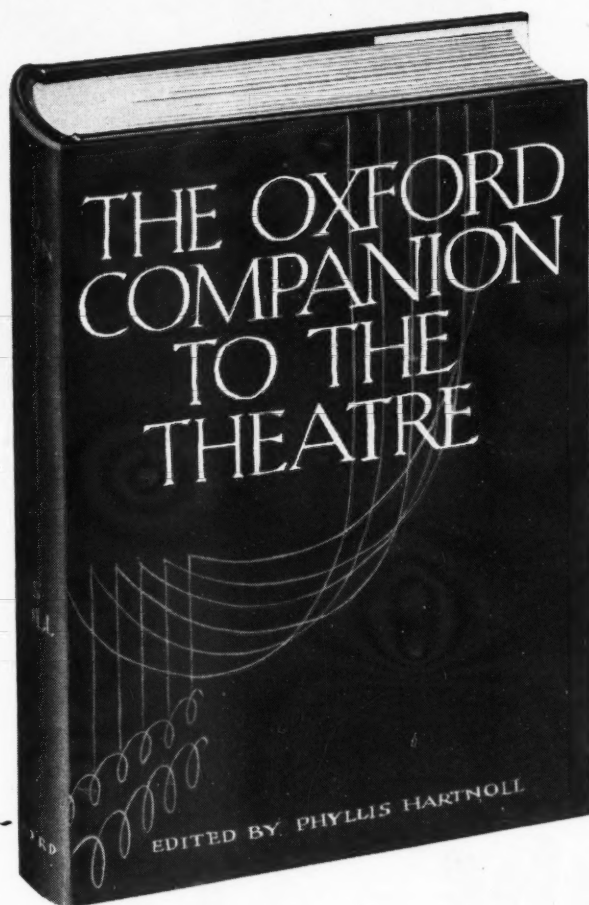
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RESPECT

FOR

ROYALTY

By TALBOT PEARSON

THIS is not going to be a lesson in deportment for the daughters of ambassadors, nor as a primer in court etiquette, protocol and the art of the curtsy. Those readers looking for tips on handling a train or wearing knee breeches should hurriedly turn the page and look to Mrs. Post for guidance.

Nor will the discussion center around the increase in the family income which follows the discovery of oil on the farm. The resultant mink coats, charge accounts at Cartier's and the side trips to Havana might make for more exciting reading, but they are not on the agenda for this meeting.

The royalties derived from possession of land containing petroleum deposits and the royalties demanded (and exacted) by play brokers and agents have much in common. The origin of the word "royalty" was the payment due to the king on "royal" metals (i. e., gold and silver) which might be discovered on European lands. Any other metal was the sole property of the owner of the land; on the royal metals a fee had to be paid to the king's treasurer. The principle was thus established of payment to an absentee proprietor for the use of something valuable. It is not difficult to trace the logical transformation of such a charge on the discovery of minerals to the fees paid for performance. The king was presumed (indeed, in medieval days, he was) the possessor of perquisites which cost him nothing, but for the discovery of which the enterprising miner and merchant had to pay fee — *royalties*.

Present day law makes distinction between "real" and "personal" property. Under real property comes land, houses and buildings, with personal property understood as comprising money in the bank, clothes, jewels and furniture. The word "real" gives the clue to this, since *real* and *royal* are from the same root. At one time all ownership of land was vested in the king, by him to be bestowed according to his pleasure. Witness the land grants of Virginia and the Carolinas. Money, clothes and other personal possessions might be acquired by trade or barter, by thrift or gift, but

the ownership of land stemmed directly from the king.

From this, in more republican days, eventually developed the idea that the fruits of a man's brain were also his own royal prerogative, that they were a form of wealth which could not be acquired by purchase, much less by human gift. Shakespeare had to sell his plays outright and was constantly at the mercy of piratical printers. Later dramatists had to depend upon the proceeds of a single performance (author's night) plus what small sum might be offered them by a publisher for the privilege of printing the play. But it was not until 1832, when Parliament passed the Copyright Bill, that an author was recognized as having ownership of his works and was entitled to rent for the use of them. And it was not until 1887, when the International Copyright Agreement was signed, that proper protection was given to authors in countries other than their own. Charles Dickens' novels were nearly all published in this country without one penny of revenue to him. No wonder he worked so hard as a paid lecturer!

American publishers for years enjoyed a very poor reputation because so many of them indulged in ruthless exploitation of foreign (principally, English) authors. All they spent was the price of one copy, plus the cost of setting it in type, usually most villainously. Examples of their lack of principle and poor craftsmanship are still to be found today in almost any secondhand bookstore.

The International Copyright Agreement, made public in 1886 but not ratified until the following year, gave the author of plays additional protection, for it included performing rights as well as those of publication. David Belasco was the first American author to profit by this, obtaining a rental of \$250 a week for *Valerie* which he had written for Lester Wallack. And he retained his ownership rights in the play in addition.

Copyright on a literary work affords the owner protection for twenty-eight years, both on publication and performance. It may be renewed at the expira-

tion of that time for another twenty-eight, making fifty-six as the maximum. But if at any time during the first twenty-eight years the author makes revisions of such a nature that the law may be induced to regard the new work as original, then the copyright may be again established and renewed. But after fifty-six years from the date of first copyrighting (that is, depositing a "best copy" in the Library of Congress) a literary property usually passes into "public domain" and may be used without payment of fee of any kind.

An author may choose to sell his rights in his work to a publisher for a consideration of some kind. In that case the publisher becomes the owner and claims all the protection of copyright. Many playwrights do this all the time.



Cast of *Glass Menagerie*, Thespian Troupe 254, B. M. C. Durfee High School, Fall River, Mass., Miss Barbara Wellington, Director.

The law recognizes a man's right to dispose of his property as he thinks fit. The point is that it is his property in the first place. Some writers sell their work outright; others enter into an agreement with a publisher on a percentage basis. Others (Bernard Shaw, for example) preserve the copyright in their own name and enter into agreements with publishers to print such editions as the author may authorize, and no more. And they make a similar arrangement for their performing rights.

The works of Gilbert and Sullivan were copyrighted by their manager, Rupert D'Oyly Carte, and by him and his family rigorously protected. The Cartes have lived like princes on the rentals for those immortal works for which they probably paid the author and composer a flat fee. All the Savoy operas were written *before* the International Agreement.

Oscar Wilde was not so fortunate. Dying in disrepute and with his affairs

(Continued on page 34)



"Our hands against our hearts! Come, I will have thee; But by this light, I take thee for pity."

— Beatrice and Benedick

MAY DAY at EARLHAM

By BRUCE L. PEARSON

QUEEN ELIZABETH probably never imagined that she would ever address her subjects over a microphone and loudspeaker, but last spring when Earlham College celebrated its famed Old English May Day, Good Queen Bess did just that. The only catch is that the Queen Elizabeth who appeared at Earlham, instead of being the ruler who gave her name to England's greatest period of literary activity, was the wife of the college president. She, along with other students and faculty members, recreated famous persons from the pages of history for the benefit of May Day.

In the old days in England, when the real Queen Bess occupied the throne, May Day was always the occasion of gay and elaborate celebrations. The origin of May Day can be traced, in part, back to the Druids of ancient England. These people, who worshipped trees, conducted their rites in the spring to celebrate the return to life of green things. For them it was a festival of fertility, a time of prayer and ritual for a bountiful harvest. Spring, with its renewal of life after a long winter during which life, to all outward appearances was dead, has always called for mythological explanations and festive celebrations in all people.

During their occupation of Britain, the Romans, who also observed spring rites, added some of their customs to those already in existence. And the countless peoples who migrated to England in the Anglo-Saxon age doubtless left their impact on May Day by adding their own customs to the spring rites as the Romans had done.

During the Middle Ages, when drama was being revived by the church, another big change in May Day was in the offing. For, when the drama was finally

(Continued on page 32)



"Well Run, Thisbe" — Pyromus and Thisbe

IF SHAKESPEARE and his original troupe were to return to life to present one of his heroic plays, they would probably find themselves completely at home on the stage of the Globe Playhouse at Hofstra College, Hempstead, L. I.

They might be a little discomfited by the battery of klieg lights, the modern costumes and the strange accents of modern English-speaking Long Islanders. But in most other respects they would discover the Hofstra version of the Elizabethan stage has the same jutting platform, the balconies, the 25 foot columns and the inner chambers of the original Globe which was completely destroyed by fire on the afternoon of June 29, 1613, during a performance of *Henry VIII*.

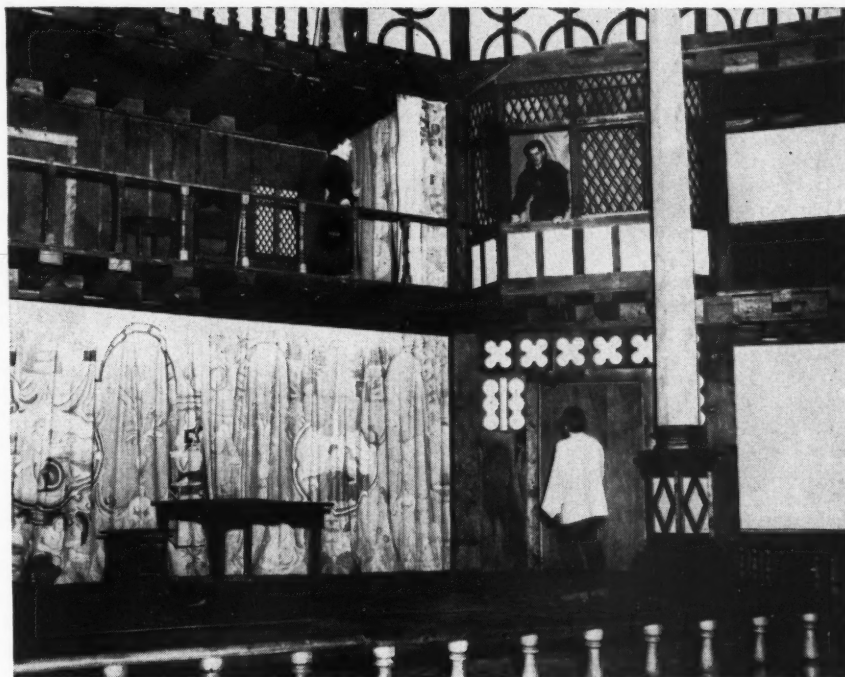
In celebration of the second annual Shakespearean Festival at Hofstra College, May 9-13, the faculty and students constructed an almost exact (five-sixths scale) reproduction of the Globe stage.

The inspiration for this unusual venture in stage construction stemmed from the twenty years of research by Dr. John Cranford Adams, president of Hofstra and an outstanding Shakespearean scholar. His detailed detective work uncovered size, shape and dimensions of the original Globe Playhouse.

At the suggestion of Assistant Professor Bernard Beckerman, the youthful head of the drama department, the college decided to "restore" the stage in order to put on a lively version of the famous first part of *Henry IV*. Mr. Beckerman, who has presented numerous versions of Shakespeare on modern stages, decided it was about time to apply Dr. Adams' discoveries.

The faculty and students in the drama department worked from the plans of

(Continued on page 30)



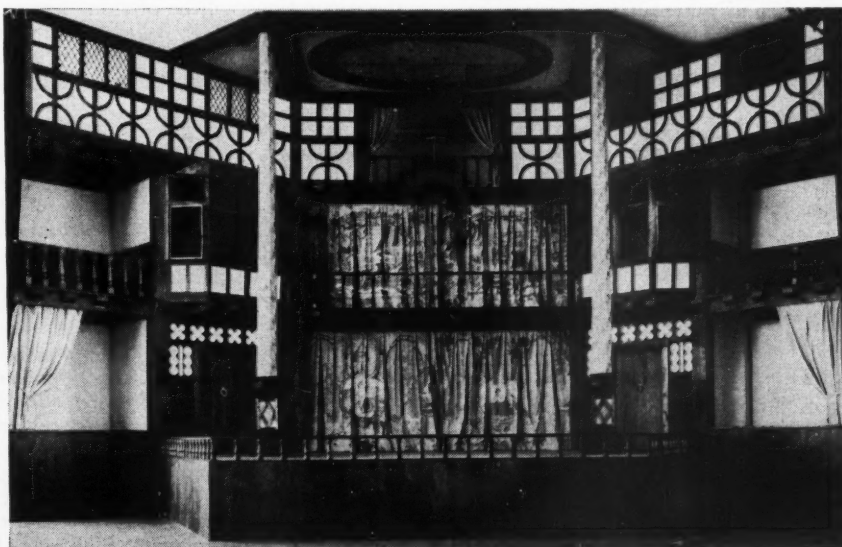
Action can take place in seven areas on the Globe stage. Here three areas are used. Lady Percy on the tarras watches Hotspur in the window stage give orders to a lackey who stands on the platform.

GLOBE PLAYHOUSE at HOFSTRA

By ROBERT E. GITELMAN



An unusual view of "The Heavens" as seen from the platform.



An overall view of the Globe Playhouse stage as reconstructed at Hofstra College for a production of *Henry IV* (Part 1) at the College's 2nd annual Shakespeare Festival.

SELECTING THE CONTEST PLAY

By JOHN W. HALLAUER



Cast of *Gray Bread*, a play rated excellent at Ohio State Finals. Thespian Troupe 583, Brush High School, South Euclid, Ohio, Miss A. L. Kingzett, Director.

FOREWORD

"The author, John W. Hallauer, is well fitted to give assistance to the high school festival actor and director. He has served as judge for many of the state finals festivals held at Ohio State University. He has prepared suggestions and critiques for these performances and has given much thought to the problems of the festival play. Mr. Hallauer's own love of the stage and his desire to see the growth of the Educational Theatre prompted him to prepare this guide for student actors and directors of the festival play.

"Mr. Hallauer has worked with drama in high school in Ohio and has been teaching classes in acting at Ohio State University for several years. He is co-author of three plays which have been produced by the University Theatre on the campus. He speaks from much experience in meeting situations which arise in festival play productions.

"In this series of articles he has assembled many of the questions felt and asked by many directors and students. From his experience and study, Mr. Hallauer has supplied the answers for these questions. The answers should save time in preparing for the production of the play. The author addresses himself both to the director and to the student."

Paul Carmack, Director
Ohio High School Speech League

AFTER every high school one-act play contest the directors have many questions to ask: What is meant by saying that a play has little dramatic value? If the tempo of my play was poor, what can I do about it? My actors were criticized for lack of concentration, but how do I get them to concentrate and upon what? And so on through countless other questions which

the judge has no time to answer during the contests themselves. However, until answers are given, the directors and their casts are left in the dark, and the educational value of the play contest is not being completely realized.

It is the purpose of this series of eight articles to answer some of the questions most frequently asked by the directors of contest plays about play selection, acting, and directing. It is hoped that the suggestions will be of value not only to the person who with little training in theatre is faced with the job of directing plays, but also to the trained person as he organizes the dramatic activities of his school.

Year after year surveys are made and articles are written hurling harsh criticism at play selections in high schools. Some of the facts and figures and the conclusions drawn from them are not pleasant, but we should take a close look at them all the same.

First of all, classical or standard plays are almost never seen on high school stages. Somewhat surprisingly, recent Broadway plays appear only slightly more often. Most of the productions seem to be cheap farces and sentimental melodramas written especially for high schools. This last group of plays, which may constitute from 75 to 90 per cent of the dramatic fare in many high schools seldom has any dramatic or literary value. These plays are chosen for several

different reasons. They are cheap to produce, or the director mistakenly believes that they are the easiest to act and direct, or the selection is left to students who have not enough knowledge to be discriminating, or the director may lack theatre training and have no idea of what good plays are available.

This is a deplorable picture, but we are forced to admit that on the whole it is a valid one. As soon as we accept these criticisms, however, we are immediately faced with some questions. Why is play selection so important? Do we really need to do something about it? Are there any practical benefits for the teacher of dramatics or the director of contest plays to be derived from a more careful play selection?

Before we can answer these questions we need some understanding of just what function drama and theatre play in high-school education, since without some underlying philosophy for work in dramatics, we cannot know what we are selecting plays for.

We need to consider that the audiences for the theatre of tomorrow are sitting in high-school classrooms today. The student must be trained to evaluate the many types of dramatic entertainment he meets daily and to become a member of a discriminating audience that will demand the highest standards in the theatre. However, since we are not just training discriminating audiences, and we are not training students for professional work in the theatre, we must look beyond these goals.

Almost all persons concerned with educational theatre agree that the primary purpose of dramatics in high schools is personality development. This does not mean to consider dramatics as merely a therapeutic device for the maladjusted, but to consider it as an aid in the development of the individual characteristics of the normal person. Neither is this personality development to be thought of as an artificial set of rules by which to create a particular "make-friends-and-influence-people" type of personality, but it is to be thought of as an integration of all the qualities of an individual in his relation to his society.

Various educators make up various lists of more specific aims when clarifying just what is meant by personality development through dramatics, but most

of them stress the following:

The individual learns cooperation and methods of democratic procedure.

He gains poise and ease of manner.

He gains respect for the theatre and an understanding of its cultural influence on society.

He deepens his aesthetic knowledge and experience.

Most important of all he matures his understanding of human behavior, trains his emotions, and deepens his insight into problems of living through vicarious experience.

When we accept these aims of high-school theatre and the criticisms levelled at high-school theatre, we can begin to answer the questions we asked ourselves a few months ago. The selection of the right play is mandatory for the director of dramatics in an educational institution, if he is to perform his duty as educator. He must avoid the poor play even though it may be very popular and successful at the box-office. He must find the good play which has positive value in the student's personality development, which will extend his experience of life, which will help mature his judgment and understanding of human problems and relationships.

In addition to the educational necessity, however, there are some further very practical reasons for choosing a good play in preference to a poor one.

First of all, a good play will provide material of sufficient subtlety that the director and cast can discover new motivations and meanings all through the period of rehearsals. These new insights sustain interest and help to stimulate everyone to his highest peak of creative activity. Interest and excitement of this kind are essential to the very best performances. There is nothing more disheartening than to see a director desperately trying to sustain interest in a cast that is dragging through performances of some flimsy, poorly-constructed play with which everyone became bored after the third rehearsal.

Secondly, the good play, in its greater subtlety and depth, also gives more material for technical work on the part of the director and the cast. Usually there is much more stage business inherent in the script. The actors have something to do without a constant demand upon the director to create imposed business. In the same way, details of characterization are much more likely to be inherent in the play itself. The actor is stimulated imaginatively to reproduce these details of character without resorting to acting clichés.

In the third place, the good play is better constructed, not only in a literary sense, but as an actual performance on the stage. The director does not have to fight nearly so hard to overcome unsustained suspense, static exposition, or misplaced climaxes. The better construction of the good play will also help immeasurably in correcting the weakest aspect of most high school productions, the development of tempo and rhythm. If the cast is at all sensitive and has an

adequate rehearsal period, these varied tempos and the fundamental rhythm of the well-constructed play tend to appear spontaneously, and may then easily be augmented by the director if necessary. On the other hand, with the poorly constructed play the director is frustrated from the very beginning in his attempts to give variety to the scenes and to build toward a dramatic climax.

Finally, we have to admit that any single performance of a play upon a stage, while made up of many separate elements, is a new and unique product with a unity of its own. Each part is dependent for its final effectiveness on all the others. A poor script becomes a large, if not insurmountable, obstacle to the best acting and directing of which any particular group is capable.

We are led directly to a very practical hint for directors of those plays being entered in contests. Judges of most contests are asked to leave the plays themselves out of their judgments, and they conscientiously attempt to do so. However, they cannot do so entirely. The parts of a performance are too inextricably bound together, and the judges are subconsciously influenced, if nothing more, by the quality of the play being presented. It is interesting to note how often in contests the plays which are judged as best in performance are those which have literary and dramatic values on the printed page. One year, for example, in the drama festival finals at the Ohio State University four of the six "best play" awards went to *Poor Maddalena*, *Special Guest*, *Ile* by Eugene O'Neill, and Anouilh's *Antigone*. These were judged on the basis of performance only, but it is also true that their literary and dramatic value as plays were far above the average of the plays entered in the contest.

Many untrained directors with amateur actors, while realizing the validity of all the arguments for the selection of good plays, are still plagued by doubts. "But I don't know enough about directing," they say, "and my actors are just not good enough." There are several answers to this. Most directors underestimate their own abilities and those of their casts. When they do not so underestimate their abilities, they find that it is actually easier to work on a good play than a poor one, and the results for the same amount of effort expended are far more encouraging. If a director and his cast are inadequate, a poor play will not cover up the inadequacies but will emphasize them. To some extent, however, the good play will tend to sustain itself. Also it is only by working on the play that we feel is somewhat beyond our capacities that we learn and develop our abilities as directors.

We may lay down a general rule, which sounds like a paradox, but is not. The less trained the director and actors, the better off they will be working on a good play; whereas only a highly skilled director and actors should work on a poor script, if there is any expectation of deriving benefit from the work or of putting on a satisfactory performance. Like all general rules this one could lead to absurdities of course. For an untrained director to put an amateur cast in a highly complex and subtle psychological study (Strindberg's *Miss Julia*, for example) would be unwise and could only result in a fiasco.

Although there are further reasons for selecting the play of merit for dramatic work in high schools and for participation in contests, we have now touched briefly upon all the more important ones.



Menfolk received Superior Rating. Thespian Troupe 568, Academy of the Holy Angels, Minneapolis, Minnesota, Sister Charitas, Director.



Formal Initiation, Thespian Troupe 789, Ypsilanti, Mich., High School, Miss Madge Iseminger, Sponsor.

THREE FIRST LADIES

By PAUL MYERS

FOREWORD

In the following series of articles we shall look briefly at the backgrounds and accomplishments of many of the current theatre's outstanding performers. It is hoped that such a perusal will of course be entertaining and informative in addition to serving purposefully. To you who may be considering the possibilities of entering the theatre, a look at the means employed by some of today's stars should supply some useful pointers. Those of us who want to enter the theatre as a better audience (the most important segment of the theatre's personnel) may gain appreciation and insight through a knowledge of what is required to gain stardom. The twofold purpose of good theatre is to instruct and to entertain. It is the author's wish that the following set of articles will qualify on both counts.

NO phase of endeavor seems to capture the interests and imaginations of society at large more keenly than the theatre. This has been as true in an earlier day — if we can judge by journals and diaries — as in our own time of greatly speeded up communication. We are as accustomed to finding in our morning papers an account of what a stage luminary enjoyed at dinner the night before as we are to finding a forecast of the weather. All manner of gossip assails us from the press, the radio and now via television concerning the professional and private lives of the people of the theatre. One of the favorite topics of this scuttlebutt is a discussion of who has earned the right to be labeled the "First Lady of the Theatre." This is truly a subject which offers endless material for debate. It is one too which is as impossible to settle to everyone's satisfaction as it is pointless. Several actresses are "First" in a specific role. Only the taste of a specific playgoer can decide (and then only for himself) whether Judith An-

derson as Medea is greater than Katharine Cornell as Juliet, or than Helen Hayes as Mary, Queen of Scots, or than Ethel Barrymore as Miss Moffat, or than Tallulah Bankhead as Regina Giddens, or Eva Le Gallienne as Hilda Wangel, or than etc., etc., etc. No such decision is to be attempted here. We shall look in this first article at three of our theatre's "First Ladies" — Judith Anderson, Katharine Cornell and Helen Hayes. (I trust all of you will note that my listing is alphabetical — no favoritism.)

Judith Anderson was born in Adelaide, South Australia, and her first appearance in the theatre was at the Theatre Royal in Sydney when she was 17. In an interview which appeared in the *NEW YORK HERALD-TRIBUNE* on October 14th, 1934, she reminisced:

Would your children like a Christmas Play?

WHY THE CHIMES RANG

A Christmas one-act by Elizabeth McFadden has been played over 10,000 times, and called "the Christmas standby."

Theme: a boy gives his heart with his good deed.

Parts: 2 boys, 1 man, 2 women, 7 extras. Scene: simple interior backed by a vision scene of a church chancel. Costumes: medieval. Music: beautiful and adapted to the play.

Brooks Atkinson, the distinguished critic of the *New York TIMES*, says:

"For Christmas observances nothing surpasses the simple miracle play with its fervor and dignity and its almost superstitious faith. 'Why the Chimes Rang' by Miss McFadden puts all the cathartic beauties of this type of drama within the range of amateur organizations."

Price 40 cents

Royalty: \$5.00

SAMUEL FRENCH

25 West 45th Street, New York
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"When I was a young girl, I planned to be a singer. I had been told I had a very fine voice and had begun my training. But the family fortunes failed, and I had to take the first thing that would help me make a living. We had some connections in the theatre. . . . Thus in 1915 Miss Anderson appeared as Stephanie in *A Royal Divorce*.

Sometime late in the years of World War I, the young actress transferred her activities to the United States. Again, turning to her own recollection: "Well, I went to New York (three American actors in *Turn to the Right* in Australia had told her how wonderful the theatre here was), and caught the flu. The first day I was able to stand on my feet I started out, broke, looking for work. . . . Nobody wanted me. . . . I sat down on a bench to rest. Getting up, I noticed the sign of a theatrical office across the street and made a stagger for it. As luck would have it, I struck the place where they were hiring people for the Fourteenth Street Stock Company, and they gave me a place. It was while doing my first American work there that William Gillette happened to see me and took me on the road with him in *Dear Brutus*."

A search through the programs of this tour turned up the fact that Miss Anderson was billed at that time as Francee Anderson. This seems too a fitting time to introduce another of our heroines, Helen Hayes. It was in the New York company of this famous Barrie play that she made one of her first hits. The production opened at the Empire Theatre, New York, in December, 1918, and Miss Hayes appeared as Margaret, Mr. Dearth's dream daughter. How many of us thrill to the famous line (first heard in that production or in a revival): "Daddy, come back; I don't want to be a might-have-been."

Let us now return to Judith Anderson. After appearances with stock companies in Boston and Albany, New York, and a few Broadway productions, her first substantial success came when she appeared as Elise Van Zile in Martin Brown's *Cobra*, at the Hudson Theatre, New York, 22nd April, 1924. The late Alexander Woollcott reported in the *NEW YORK SUN* on the following day: ". . . Judith Anderson, who has escaped the notice of these roving eyes until now. Miss Anderson plays the cobra in question, the poisonous lady who marries a man she cares nothing about because he is rich, and then tries to retain also this man's best friend because she desires him. Her performance is uncommonly expert and telling." The theatre boasted a new star.

Limitations of space do not permit a detailed account of all of this great actress's subsequent roles. Among the highlights of the next several years

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SEARCH FOR TALENT

By H. KENN CARMICHAEL

HOW does a young person in Los Angeles break into the movies? Do studio scouts actually attend performances of the senior class play? Who "discovered" Jeff Hunter? Does a bit player ever get a chance at a bigger role? Who decides that the ingenue in a little theatre production deserves an expensive screen test?

We were full of questions when we met Malvina Fox, head of the New Talent Department at 20th Century-Fox Studios. (The similarity in names is no coincidence; she is sister of the founder of Fox Studios.) The answers were supplied by as gracious a personality as one can meet on the 20th lot. No wonder that aspiring young talent leaves her office with pleasant memories of what could easily have been a frustrating and unhappy experience.

"I'm not here to judge anyone; I'm here to help everyone." Miss Fox acts according to this credo and she doesn't deviate. She interviews and auditions



Malvina Fox, Head, Talent Dept. — 20th Century-Fox.

about 1700 persons a year, an average of more than 5 a day for each working day. And she takes a long-range view of her job: a boy or girl may be watched for several years — through high school into little theatre or college performances — before receiving a test, or even an audition. But Miss Fox lets them know they are being followed. "We watch them grow, and we show them we are

interested." Jeanne Crain was first seen when she was fourteen; she was encouraged and watched for a long time before she was given her opening.

Where is talent found? "You can find it in the most out-of-the-way places — in a hole-in-the-wall," insists Miss Fox. The late Ivan Kahn, with whom she worked for many years, taught her that. In pursuit of talent she sees virtually every high school, college and little theatre production in the Los Angeles area; her excursions frequently take her as far away as Santa Barbara to the north and La Jolla to the south. When a "show-case" theatre opens a run with double and triple casts, she returns to catch all the players. Since she works alone, her efficient office staff draws up her weekly schedule. She rarely misses a non-professional or professional opening.

A love for the theatre and a liking for young people are two requisites for this job. Miss Fox has both. She has two children of her own: a son who was graduated from Pomona College and is now in the Air Corps, and a daughter in attendance at the University of California at Los Angeles. "He is interested in international law; she is an English major. I am glad that neither wants a motion picture career. This can be a cruel business. I don't want them to be hurt." So she does her best to keep others from being hurt.

(Continued on page 27)

CHILDREN'S THEATRE MANUAL

A Guide for the Organization and Operation
of a Community Children's Theatre

compiled by

SEATTLE JUNIOR PROGRAMS, INC.

This is a very practical booklet, which answers a long-felt need in the Children's Theatre field. It offers detailed advice on how to create and maintain a Children's Theatre organization for your community, compiled by one of the most distinguished Children's Theatres in America, from its wide background of experience. Illustrated.

CHAPTER HEADINGS

- | | |
|--|---|
| 1. Definition and Reason for Theatre for Children | 6. Suggestions for Use of Co-related Educational Material |
| 2. Organizational Procedures for Setting up a Children's Theatre | 7. Financing, Budgeting, and Tax Information |
| 3. Membership — Classes of Membership | 8. Suggestions for Ticket-Selling |
| 4. Program — Sources and Choice of Productions | 9. The Theatre and the Audience — Audience Behavior |
| 5. Public Relations, Promotion, and Publicity | 10. Related Interests |

Appendix I. By-Laws of Seattle Junior Programs, Inc.

Appendix II. Rules for Chaperones

Appendix III. List of Publishing Houses and Organizations That Offer Children's Theatre Material

75c per copy

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THE MAN WHO CAME TO DINNER

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MY SISTER EILEEN

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Play
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Dramatists Play Service

announce the publication of the play, "Father of the Bride," a comedy in three acts by Caroline Francke, based on the novel of the same name by Edward Streeter, illustrated by Gluyas Williams. They take this opportunity, likewise, to inform interested producing groups that the play may be acted in most parts of the country, upon application for the necessary authorization, and payment of the fee.

It may be further added that this delightful comedy is calculated to appeal to dramatic groups and audiences of the most divergent tastes; that it requires a cast of ten men (and boys), and seven women (and girls), and perhaps a "few extras"—if a vulgarism may be allowed; and that it may be played within a single domestic interior setting.

The Service is obligated to charge the modest sum of 85 cents a copy for playbooks, while the fee for production will be specified upon application.

Dramatists Play Service, Inc.

14 East 38th Street, New York 16, N. Y.



Yul Brynner, Dorothy Sarnoff and Gertrude Lawrence (center) in a scene from *The King and I*.

IT would be very pleasant to render a report that the Broadway theatre is booming; but one cannot. There has not been an opening in more than a month, and the next one seems much too far away. At the midpoint of August only twelve productions are available to the visitors to the by-ways of Times Square. Eight of this number are musical productions. These are the only ones in a radiant state of financial health (unless red ink in the ledger can be designated a radiance). *South Pacific*, *Guys and Dolls*, *Two on the Aisle* and *The King and I* — these are the top money-makers. Readers of these pages will know that I do not intend to minimize the wonders of musical productions. I am trying to convey a picture of how our theatre fares.

Since several months have elapsed since we last visited the Broadway playhouses together, many new productions have come along. Of these none is more charming than the aforementioned *The King and I*. Richard Rodgers and Oscar Hammerstein, II, have done it again — and with a bang! The newest work of this phenomenal duo took up residence on March 29th at the St. James Theatre. Directly across 44th Street — at the Majestic — their *South Pacific* has been playing to "Standing Room Only" since April, 1949. For a few weeks during the summer, *Oklahoma!* (the initial Rodgers and Hammerstein collaboration) was playing a few blocks north at the Broadway Theatre. One recalls that period in 1945 when *Oklahoma* and *Carousel* were occupying the Majestic and St. James Theatres. The ends of the lines which perpetually unwound from the box office wicket were kept asunder only by the swiftly moving traffic of West 44th Street.

Each individual has his own favorite Rodgers-Hammerstein work. Thus far — in my estimation — they have done nothing finer than *Carousel*. I loved it

as dearly the fifth time I witnessed it as I did the first. *The King and I*, nevertheless, is a fine piece of work and it will certainly garner a large number of votes in any poll of favorites.

The musical is based upon Margaret Landon's best selling volume, *Anna and The King of Siam*. Large numbers of us have seen the film version. It was quite daring of those responsible for the production to try a work which had enjoyed so much popularity in a film version. It has been long held that the filming of a novel destroys the possibility of a successful staging. Another weak theory has been put to rest. The

THEATRE ON BROADWAY

story, without doubt, is familiar to all: the efforts of Anna Leonowens to bring European culture to the Court of Siam in the 1860's. Engaged as a school-mistress only to the myriad children of the King, Anna eventually extends her program so that it includes the entire retinue of the palace — including the King himself.

Gertrude Lawrence and Yul Brynner in the leading roles are magnificent. Miss Lawrence has never submerged so much of herself in a role. Mr. Brynner is following in the pattern set by Ezio Pinza in *South Pacific*. His fan clubs are multiplying and he will soon, I have no doubt, be heading for the sound stages of Hollywood. Dorothy Sarnoff, Doretta Morrow and Larry Douglas are outstanding in supporting roles.

Anyone within earshot of a radio must be as familiar with the score of *The King and I* as those who have seen the musical. "I Whistle a Happy Tune," "We Kiss in a Shadow," "Hello, Young

Lovers" and "Shall We Dance" are Hit Parade favorites. An important feature of the work which has not been as widely publicized is the second act ballet, "The Small House of Uncle Thomas." Jerome Robbins, who was responsible for the tremendously funny Mack Sennett ballet in *High Button Shoes* and for the ballet *Fancy Free*, has created the choreography for this Siamese conception of *Uncle Tom's Cabin*. It is one of the pinnacles in a musical which is consistently on a very high level of attainment. Rodgers and Hammerstein have done it again!

One of the last entries of the season

By PAUL MYERS

1950-51 was a musical for which high hopes have been held. Cheryl Crawford, one of the theatre's most astute producers, was responsible for the offering. E. Y. Harburg and Fed Saidy had written the book; Ammy Fain, the music. The cast included Ernest Truex, Jerome Courtland, Edith Atater and Yma Sumac. *Flahooley* was the title and also the kind of phrase most generally employed to describe the work. An attempt was made to incorporate puppets into the work, which — in itself — seemed a fine idea. A more unimaginative, witless, tasteless effort can barely be conceived. *Flahooley* is included here only for the record.

The spring season of the New York City Theatre Company was a triumph. Under the artistic supervision of Maurice Evans, whose screen debut in *Kind Lady* has recently taken place, this project has come to genuine fruition. The New York City Center of Music and Drama is a huge barn of a place,

DRAMATICS

but the spring series filled it. A more enthusiastic and vital audience is not seen hereabouts.

The opening item was a revival of Shakespeare's *The Taming of the Shrew* with Claire Luce and Ralph Clanton as Katharina and Petruchio. The Christopher Sly Induction was used as it had been in the production which the Lunts played for the Theatre Guild. Margaret Webster proved again that her knowledge of Shakespearean production for the modern theatre sets her as foremost in this field. It was a lively, pertinent production without resorting to phoney stage tricks and inartistic horseplay.

The second production in this Festival of Comedy was a revival of a modern play, Elmer Rice's *Dream Girl*. Judy Holliday, in her first stage appearance since her triumph in the screen version of *Born Yesterday*, played Georgina Allerton (a role written by the playwright for his wife Betty Field). Miss Holliday gained much of her effect by employing many of the tricks which made Billie Dawn so rich a characterization. I would like to see her do a role — and in the near future — which requires a totally different approach. I do feel that Judy Holliday is a better than average comedienne, and it would be most tragic to see her go stale through endless repetitions of the same role.

Dream Girl seemed a better play on re-seeing than when it was first done. I felt that it said very much more and was not so obviously a "vehicle" as I had first found it. The New York City Theatre Company production was a competent one. Evelyn Varden, who played Georgina's mother in the original production, was the one most sorely missed. It was not because Ann Shoomaker did not play the role adequately; but Miss Varden seemed to have put her stamp on that role indelibly. William A. Lee appeared again in his original role. Don DeFore and Edmon Ryan were most pleasant as the leading men.

The final of the productions was the most solid of the season. Lee Tracy and Ruth Chatterton played the leads in the Pulitzer Prize winning play of the '30's, Robert E. Sherwood's *Idiot's Delight*. Here was a play which really grew with the passing of time. As the events foreseen by Mr. Sherwood have now taken place, with even greater grimness than imagined, the play no longer takes the stand of prophecy. When the play was first presented, the events did not seem outside the realm of possibility. There was something about the play though that smacked of the atmosphere which pervades the tales of rocketships and inter-planetary warfare. Having lived through a period of the triumph of totalitarianism and the spread of war, *Idiot's Delight* now seems a remarkably clear-sighted picture of the incipient stages of such crises.

Alfred Lunt and Lynn Fontanne

SUMMARY OF THE 1950-51 THESPIAN SEASON

Number of major productions reported	1,657*
Average number of major productions among schools reporting	2.24%
Estimated number of major productions given during the season by all high schools affiliated with the National Thespian Society	2,576
Distribution of major play productions among schools reporting:	

Schools	Number of Productions
30	0
98	1
344	2
201	3
67	4

Number of schools reporting evenings of one-act plays given during season	86
Number of one-act play productions given during the season	3,009
Number of schools reporting productions of operettas, pageants, revues, minstrel shows, choric festivals, etc.	310
Number of schools reporting participation in play festivals and contests	387
Number of schools participating in radio broadcasting activities	219
Most frequently produced full-length plays among Thespian-affiliated schools during the 1950-51 season:	

Title	Number of Productions	Title	Number of Productions
Our Miss Brooks	62	Night of January 16	16
Cheaper By the Dozen	59	Little Women	15
Mother Is a Freshman	44	You Can't Take It with You	14
We Shook the Family Tree	33	Date with Judy, A	13
Seventeenth Summer	28	Inner Willy, The	13
Men Are Like Street Cars	25	Dear Ruth	12
Arsenic and Old Lace	22	January Thaw	11
One Foot in Heaven	21	Jane Eyre	11
Meet Me in St. Louis	19	Heaven Can Wait	10
Our Hearts Were Young and Gay	19	Pride and Prejudice	10
I Remember Mama	17	Stage Door	10
Our Town	17	Charley's Aunt	10
		George Washington Slept Here	10

*This figure includes only the full-length plays. Operettas, pageants, musical shows, choric reading festivals, evenings of one-act plays, and one-act plays, and other special performances are listed separately.

played the leading roles in the first production of this play. Lee Tracy and Ruth Chatterton were extremely good as the American hooper and the exotic Irene, whose European glamor does not completely hide her Omaha past. In the Lunts' company were such bright lights as Richard Whorf, Sidney Greenstreet and Bretna Windust. The City Center revival, nevertheless, stood any comparisons extremely well. Stefan Schnabel, Emmett Rogers, Stiano Braggiotti, Chester Stratton and Sybil Baker all deserve commendation.

John Cecil Holm, whose *Three Men on a Horse*, still ranks as one of the recent theatre's top comedies, did not equal his former mark with *Gramercy Ghost*. The play is one of those in which a figure from the past exerts an influence over modern people and present problems. It was very reminiscent of John Balderston's *Berkeley Square* in theme, setting and mood. It was chiefly interesting in that it afforded local theatre-goers their first opportunity to see Sarah Churchill, who is a charming person. Though she has appeared in many of your communities and in summer theatre, our only acquaintance with her in New York was via the movie or television screens. We are very happy to have seen her face to face, and trust she will hurry back. Another interesting face appeared the night we saw the play.

Mr. Holm, the author, appeared in a small role as an ambulance driver.

I had not had an opportunity to review two of the past season's more important plays in the May article of last spring. Both are the work of very important dramatists — Lillian Hellman and Clifford Odets, and both show improvement over other recent work of these two American writers. In *The Country Girl* Clifford Odets turned his attention toward the theatre, and the play is a brilliant expose of the qualities which figure important in an actor's life. Frank and Georgie Elgin are of the theatre. They feed upon applause and public favor. They express themselves more flamboyantly and feel more emotionally than those of us who remain on the auditorium side of the footlights. Their ups are higher and their downs in life abysmally lower. Odets brought these people of the stage to life sharply and without pulling his punch. Paul Kelly and Uta Hagen were magnificent in the leading roles. Miss Hagen incidentally is to come forward this season as Joan of Arc in Bernard Shaw's *Saint Joan* in a production directed by Margaret Webster.

Lillian Hellman's *The Autumn Garden* is not so good as her best work (for me — *The Children's Hour* and *The Little Foxes*), but is a vastly interesting

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STAGING LIFE WITH FATHER

By MARIE T. LESNIAK

Plot

The plot of *Life with Father* revolves about Vinnie's final victory in getting choleric, cantankerous Father Day to the baptismal font after she has discovered that he has never been baptized. All incidents including the return of the pug dog purchased by Vinnie to Lewis and Conger's fashionable department store and her baffling illness after taking "Barton's Beneficent Balm" unknowingly administered by her sons are ingeniously set toward the play's humorous climax.

The subplot revolves about Clarence, age eighteen and about to enter Yale, who supplies the abject picture of first love frustration when he falls in love with Mary, a visiting female in the Day household. A further picture of disconcerted adolescence is presented in Clarence's behavior in wearing Father's cut down clothes.

Life with Father is just what its name implies — rich in human, completely realistic incidents, in the life of the temperamental, red-headed Day family with father its dynamic pivotal head.



Poster Committee with diorama.

LIFE WITH FATHER, a hilarious comedy of family life in the late 1880's. Play written by Howard Lindsay and Russel Crouse based on Clarence Day's books. Eight male, eight female. One interior setting. Royalty \$50.00, first performance, \$25.00 each additional performance. Dramatists Play Service, Inc., 14 East 38th Street, New York 16, N. Y.

Suitability

No one can dispute the suitability of this American comedy classic for presentation on high school as well as on college stages. *Life with Father* presents a slice of American life in that nostalgic period of easy patterned existence that is fast disappearing from our horizon. Its setting is part of our great American tradition.

And yet, despite the fact that its characters, the members of the Day family, lived almost seventy-five years ago, Father and Mother are just as real today as they were in that gas-light era. Father is universal. He might belong to you or me; he might be German, French or South American — middle class or aristocratic. Yet he remains the blustering, exasperated paterfamilias consistently bested by illogical Mother who manages to keep the household in line and Father happy in spite of himself. The antics of the four Day children appeal to even elementary school children who find in them prototypes of themselves. Their formal 1880 manners provide a delightful revelation to young audiences.

The large cast of sixteen characters, aged six to sixty, provides satisfaction for larger dramatic groups. The play is "tops" in entertainment. Its long run of eight years on Broadway attests to that fact. The core of the story is sound and clean. Its authors have done a masterful job in building each line and situation toward a delightful climax. Many of the scenes bring outright laughs and throughout the play one hears continuous chuckles and senses the fact

that the audience is being happily entertained.

Before presentation the script was screened by three clergymen of different faiths for possible offensive passages in the scenes discussing baptism. All were unanimous in agreement that there was nothing to offend. Since the play was presented by high school students Father's strong language was toned down. Father swore only twice, once to show his irked surprise upon seeing the minister and again at the end of the play, instead of the thirty-three times noted in the script. Both these occasions heightened the humor. However, cast and audience agreed that nothing was lost in eliminating the swear words.



The Day family of West Scranton, Pa., High School.

Casting

When my colleagues learned I planned to direct *Life with Father*, their first question was, "Do you have a strong father?" Fortunately, I had, — two in fact, which I used on alternate nights. Since the role of Father is such a long one (Father speaks more than 400 times), the use of alternate leads eliminated completely the necessity of preparing an understudy for this difficult role and, subsequently, the apprehension a director feels in presenting a play in which one character is so major. With the exception of the role of Father casting presented no unusual problems. Mother, sweet, helpless, illogical Vinnie, whose most vulnerable weapon was her womanliness, was a role not too difficult to fill. Mary Skinners abound in high school dramatic groups; in fact the role of Mary Skinner, ingenue in the first flush of love, is the role most sought by our high school Thespians. Cousin Cora, the visiting relative by profession, must possess the wit and acumen needed to make her acceptable in the households upon which she descends.

The four Day boys — Clarence, the shy, quiet eighteen-year-old about to enter Yale; John, the fifteen-year-old with a head for business; Whitney and Harlan, the youngest — are types easily found in the high school. Again I was fortunate in that my selection for Harlan was a very small boy who, when dressed in Eton or sailor suit, looked more like a six-year-old than a high school student.

Dr. Lloyd, the somewhat retiring, timid character as opposed to Father's blusteriness, the family doctor and the fashionable consultant physician completed the male roles.

To present some variation Margaret, the Day's cook for twenty years, was cast with a Scotch accent. Variation was also stressed in the roles of the four maids who passed in and out of the Day household with such alacrity. The first maid who opens the play spoke with an Irish accent typical of the era of Irish domestic migration. Since the maids appeared only in a single scene each, they acted as understudies for the four main female roles. This further facilitated the director's task of understudy rehearsal.

Directing

The play was in rehearsal for seven weeks. Weekly rehearsals were divided into three two-hour periods and one three-hour period. In addition, there were forty minute intensive drill sessions for individuals or small groups to perfect stage business or special characterization. Since the play is one of innumerable detail, each of the six scenes was taken individually. Blocking was done during the three-hour rehearsal period.

Prior to the performance three rehearsals were devoted to the adaptation of stage properties, costuming and light-



Members of Costume Committee adjust costumes on maids.

ing, each unit being handled separately. There was only one final rehearsal in which all three were incorporated.

The script is an unusually complete one and facilitates, to a great extent, the director's problems of direction, stage business and line interpretation. By following the script conscientiously perfect balance and timing is achieved. Many instructors of high school dramatics commented upon the excellent stage direction. This was achieved not by the ingenuity of the director but by the expert foresightedness of the authors.

Mechanical Problems

No stage problems arise in producing this play. An old set of flats which had been painted with panelling and a "dado" bottom was renovated by an able crew of stage hands. The background was painted with a water mixed paint in that vivid bluish green that is so popular in the modern living rooms of today. To obtain the 1880 look the panelling was kept intact in both the upper walls and "dado." However, wall paper inserts were placed in the upper panels. The paper used was multicolor flowers in rose, lavender and cream accenting the colors in the panelling against a background of the same blue green as the painted walls. A tapestried effect was obtained. The result was a room of studied elegance, which proved an excellent background for the flaming red hair of the cast.

The only minor problem was the erection of a spacious looking stairway with a bannister strong enough to support Harlan when he slid onto the stage for his first appearance. The erection of sliding doors which were used constantly to contain Father's boisterous ejaculations within the confines of the Day morning room added much toward achieving a professional

look to the stage. The staircase and doors were made in the school's wood-working department.

Through the courtesy of a local upholsterer who deals in antiques we procured an elegant Victorian sofa, chairs, and other needed furniture. The smaller items were drafted from the attics of our properties committee. While we sought to procure the cluttered effect of the period, yet the stage was studied from every angle to eliminate the possible discordancy that this effect sometimes produces.

Lighting

Since all the action of the play takes place in the morning or early afternoon, lighting was comparatively simple. The three borders were used, two to light the interior and the third to light the vestibule and stairway in the back. In addition, three spots were used suspended from the first border to light up the action areas on the stage. Thousand watt spots were placed right over the table and left over the sofa; 1500 watts directly spotted the area in front of the archway leading to the vestibule. White lights were used at full intensity in the borders for early morning. Flesh pink gelatins were used in the spots.

Two floodlights flooded the stage from either side. In these amber filters were used for morning scenes and flesh for afternoon. A 1500 watt spot lighted the area in back of the large French window stage right and directed its beam into the interior. From the back of the auditorium in the projection room the whole stage area was lighted by a 1500 watt prefocused incandescent spot. Footlights could be dispensed with by this lighting, but they were used to insure confidence of the actors who stated they liked to feel isolated from their audience.

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Gordon McLendon, Founder of the Liberty Broadcasting System.

DIALING AROUND

By SI MILLS

WITH the increasing use of electrical transcriptions to present radio programs, it pays to examine a bit their disadvantages and advantages.

The prime disadvantage, according to lovers of classical music, is that the tones reproduced are not exact, that a recording is not as good as a "live" orchestra. It is bad enough, these people claim, who, unable to attend the concert, are forced to accept them second-handed through the medium of radio. Why be subjected to accepting it third-handed? This criticism may be quite valid in the field of music, but what about the listener to dramatic programs? He cannot claim sound distortions — transcriptions do not have the tinniness of the old gramophone records. No, this is the listener who can count his blessings.

The old saying of "the show must go on" sounds very grand. To the non-informed it is a romantic statement that conjures up thoughts of gallantry on the part of the performer. But is the result of the action as noble as the statement?

Let us suppose that a performer named "X" has been appearing for thirty weeks in a show. He is tired, weak, not up to his usual standards of vitality. The way radio contracts run —

in thirteen week multiples — there are still nine weeks to go before he can legally lay off. That means that for nine weeks the listener is going to hear the efforts of a man who, normally good, is only second rate because he is operating under a strain.

If the series is transcribed, however, there is no need for a performer to operate under such a load. It is easy enough for a program of dramatic (i. e. *thespian*) presentations to get along without references to the latest news events. Where timeliness is unimportant, can't programs be recorded weeks and months in advance?

The blessing works two ways. First, the performer is able to do his best. Second, the audience is "seeing" a performer at his best.

Besides, there is an irretrievable factor in "normal" radio. Having "fluffed" a line, or even a word, there is no way of calling it back. Surely, there are those like Fred Allen or Bob Hope who can cover up their errors by excellent "ad libbing." But what about the actor who is being dramatic and cannot save his lines by cracking jokes?

He is the actor who can most benefit by the transcription because he can be helped by listening to his mistakes and then re-recording. (With tape—or "wire"—recordings, it is even possible to eradicate just that portion you don't want, and to put in something else.) However it is done — by electrical transcription or wire recorder — you stand to benefit.

ON THE AIR

Ordinarily, this column is concerned with one program that it thinks is outstanding, spending time and words telling you why it rates with us the way it does. This month, however, the picture is changed enough to include an entire network. The choice is not based so much on what is offered — although that is important too — as it is on the very fact of existence of a new network. It isn't often that radio can boast the addition of a new system. But now it can boast in a big way. Big enough to say that in the past three years more than three hundred stations have joined the Liberty Broadcasting System.

Chief figure in this new empire — as well as its founder — is Gordon McLendon, who, although only thirty years old, calls himself "The Old Scotchman." McLendon has been talking fast and hard for a long time. First it was with debating societies back in high school; then it was as a baseball announcer on Yale's WCCD. Next came the Navy and service in the Pacific, where in 1944, he spent his days off by describing football games over KGMB in Honolulu. After the Navy it was Harvard Law School; but the desire to do radio work was greater than the desire to attend to studies.

In November, 1947, armed with a li-



Worthington Miner, producer-director, directs location shot during a rehearsal of CBS-TV's Studio One.

cense and a crackpot idea, the young nonconformist went on the air with KLIF in suburban Oak Cliff at Dallas, Texas. His success hinged on the idea that major league baseball could and should be the bulwark of his station's programming. Scornfully, he was called a baseball bug, and charged with letting his personal taste jeopardize his business venture.

Gordon, however, countered with the prediction that big league ball had millions of unsatisfied fans who would enthusiastically follow the games if they were broadcast. But there was a rub: At that time there was a law which prohibited the broadcasting of any other games in organized baseball within a 50-mile area of a club's home base without its owner's consent.

In view of this protective rule, what minor league club owner would hold still for such an infraction of his rights as McLendon had the audacity to suggest? To a man, minor league territory owners fought against this major league program in these respective areas.

McLendon set his jaw and fought back. Irrevocably convinced that this rule was unjust and a handicap to the game, he set out to defy it.

Obstructed in his efforts to buy game service, McLendon stationed an agent in New York to transcribe games as they were aired over a metropolitan station

and send him the play-by-play report to Dallas by leased Western Union wire.

From the outset, the McLendon broadcasts were markedly different from all previously recreated versions of the game. Deftly he injected authentic-sounding crowd noises. So genuinely eye-witnessed do his recreated broadcasts sound that it is impossible for the ordinary listener to tell whether the games are recreated or aired direct from the diamond.

McLendon refuses to divulge all of the devices employed in making his broadcasts sound as if they came directly from the field. But he admits having a personally-trained staff to help get the desired results.

The Old Scotchman broadcast his first big league game on March 21, 1948. Thus he undertook in the face of a loud chorus of protests something that no other radio operator outside major league territory would dare attempt because of the feeling that there would be no fan interest. He proved these "doubting Thomases" wrong.

Obstinately, he formed a hook-up with Sherman, Texas, and later added Nacogdoches and Tyler, both Texas stations, and Oklahoma City. Gradually, the young pioneer's efforts ended in the changing of the rules of baseball and brought realization to a dream.

Sports (particularly baseball) may be

Liberty Broadcasting's main item, but it is hardly the only one. Just as no person can sustain himself on one type of food, a radio station — to say nothing of a network — can't be kept going on one type of program. And Liberty is growing. It has newscasters like Joseph C. Harsh, William L. Shirer, Jim McCulla, John W. Vandercook, George Campbell and Arthur MacArthur. Covering Hollywood is Carl Schroeder. Danny O'Neill and Jim Ameche provide a daily breakfast program. Then there is the popular *Music in the Morgan Manner* for a daily program of sweet swing. For the enthusiast of Western and hillbilly music, there is the daily *Liberty Jamboree* of Al Turner and many guest stars.

Liberty doesn't have any good dramatic programs yet, but give it time. It will get there soon enough. What was at first seen as a wild idea is quickly becoming a major stimulus and threat to the four major networks by catering to the desires of people in different parts of the country.

ON TELEVISION

Looks like Columbia Broadcasting has another winner in its TV show *Studio One*. This program — no relation to the CBS radio show of the same name — is one of the proofs that video can do top-notch work in the field of dramatic arts. What is more, there is no use of big

(Continued on page 37)

R E S T A S S U R E D

3 Act Farce

6 men, 7 women (extras if desired)

By Donald Payton. Here is one of the zaniest high school comedies to come along yet. It's a real laugh getter anywhere with a rollicking theme that really "rolls them in the aisle." Don't miss it — it's a honey. One easy interior.

Money is everything! — according to Millionaire P. U. Morlock. In fact he's so infatuated with the green stuff that life for his family is a miserable ordeal. He refuses to let his daughter Mary become engaged to Joe Lanconi because Joe's papa is only a meat cutter. When Joe's father, Luigi, comes over to plead his son's case, he suffers a heart attack. But . . . when Luigi "comes back" to haunt Mr. Morlock, the wealthy one is nearly frantic. Luigi's ghostly antics cause Mr. Morlock, frustrated

and desperate, to take an overdose of sleeping pills. At this point, Lucifer, "rounder-upper" of lost souls, appears. Mr. Morlock begs for another chance; he sees the errors of his money-mad ways. He promises complete reform if . . . if . . . and Mildred, the maid, awakens him from the torment of his horrible dream. He is very much alive! And so is Luigi! And happiness comes to everyone! This happy, wholesome, lovable play can't miss. Audiences, casts, directors love it.

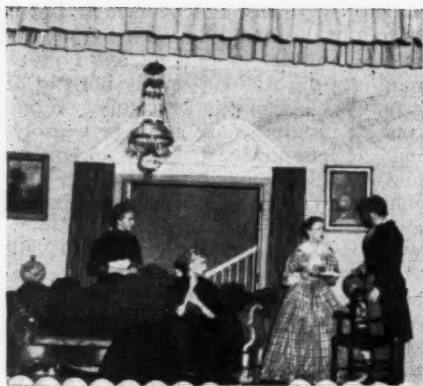
TEXAS: Miss Mary Frances Ball, Director of Dramatics, McLean Jr. High School, Ft. Worth, Texas, recently wrote us as follows: "Donald Payton writes, in my opinion, almost the only plays which are perfectly adapted to junior high school. Our audience loved 'Wilbur Saw It First' and so did I!"

WEST VIRGINIA: All our hats are off to this writer (Donald Payton) who really knows how to write an enjoyable teen-age play. We have presented all of his plays, for they are so successful and enjoyable. Please let me know when his next play is published.—Mrs. Johnson, Director of Dramatics, Bluefield, West Virginia.

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Janet Whiteside, Beverly Schreiber and Stanton Cain in a scene from **The Heiress**, a presentation of the Sunnyside, Wash., High School (Thespian Troupe 492), Michael J. Carver, Director.



The Passing of the Third Floor Back, a presentation of Thespian Troupe 367, Central High School, Jackson, Miss. Emmy Lou Patton, Director.



Ruth Fitz, Shirley Miller, Douglas Thompson, and Janis Pronge in a scene from **Life with Mother**, produced by the McCaskey High School, Lancaster, Pa. (Thespian Troupe 960), Naomi Terry, Director.



Scene from **Drums of Death**, Mt. Vernon, Ill., High School (Thespian Troupe 804), Sanford D. Bodger, Director.

THESPIAN CHATTER

Hazleton, Pennsylvania (Thespian Troupe 257)

Troupe 257 enjoyed a most successful Thespian Week. The whirl of activities began with formal initiation of 35 candidates in the Hazleton High School auditorium on Monday, May 7. Their annual May Banquet was held Tuesday evening. Miss Mildred B. Hahn, Thespian Regional director of Pennsylvania, who was the guest of honor, presented Master Thespian Pins to 19 Seniors and 3 Juniors. During the evening the installation of the new officers took place. *Reserve Two for Murder*, a mystery in three acts, was presented for the benefit of the local Juke-Box Canteen Thursday evening. The week was brought to a glorious end by an assembly program for the entire high school student body. The main feature of the assembly was a take-off of the Big Show, which was received with gales of laughter. All in all, Thespian Week 1951 will long be remembered by the members of Troupe 257 and their friends.—*Cecile M. Brogas, Vice-President*

Charleston, West Virginia (Thespian Troupe 200)

Outstanding student dramatists — members of Thespian Troupe 200—have exercised extreme versatility in recent years, creating moments of intrigue, suspense, laughter, and song for Charleston High School theatre lovers. Last year members of the troupe participated in one of the most elaborate musical extravaganzas ever attempted by a high school cast, Stephen Foster's *Oh! Susanna*. The production of *Life with Father* was another challenge to the student Thespians, as were recent stagings of *Our Hearts Were Young and Gay* and *Arsenic and Old Lace*. Through know-how developed under expert guidance, and love for the drama, the CHS Thespian Troupe has attracted into its membership 26 dramatists—each one a devoted and valuable contributor to the art of the theatre. —*Margaret Sahlin, Reporter*

Long Beach, California (Thespian Troupe 1043)

Campus Theater is no longer an ex-



Lou Ann Parse, Leah Alice Walbert and Tommy James in a scene from **The Woman in Red**, presented by Thespian Troupe 712, Batesville, Ark., High School, Mrs. Charles Cole, Director.



Thespians Jerry Larson, Nancy Sandell and Barbara Avallone rehearsing a scene from **Our Hearts Were Young and Gay** with Miss Myrtle Paetznick, Director, Jamestown, N. Y., High School, Thespian Troupe 364.



Scene from **Mother Is a Freshman**, Memorial High School (Thespian Troupe 576), Ely, Minn., Elizabeth Gjervik, Director.



Scene from **The Night of January 16**, as presented by the Marshall High School, Los Angeles, Calif. (Thespian Troupe 976), Jayne Crawley, Director.



Floyd Sumner and Sandra Taylor as Rev. and Mrs. Spence in **One Foot in Heaven**, presented by the Hugo, Okla., High School (Thespian Troupe 1057), Theodore Nichols, Director.



Bill Klier and Dorothy Widman in **She Stoops to Conquer**, a production of Thespian Troupe 561, Roosevelt High School, Cedar Rapids, Iowa, Roberta Sheets, Director.

periment at Woodrow Wilson High School, but an established Thespian activity. Four one-act plays were presented to the student body at pay assemblies during the past year and each was received with real enthusiasm. A gala musical review, entirely student written and directed, was also sponsored by Troupe 1043 as well as the all school play, *The Great Big Doorstep*, the entry of *The Giant's Stair* in the Pasadena Playhouse one-act tournament where it received an excellent rating and countless field trips to plays where the Thespians picked up valuable knowledge of stage techniques.—*Barbara Jean Taylor, Vice-President*

Nevada, Iowa (Thespian Troupe 1143)

The formal Thespian initiation ceremony, and the formal installation of officers for 1951-1952 took place Tuesday, May 15 at 7:30 in the Nevada High School Auditorium with the parents of the initiates, the superintendent and principal as guests. At the close of the ceremonies punch and wafers were served to the guests by two members of the Dramatic Club. Following this the

troupe members and their sponsor, Rena Liddell, were served a three-course dinner at a downtown cafe.

Of the fourteen members there are three 3-star Thespians, Janet Taylor, Patricia Young, and Larry Pence. Janet Taylor was selected as the best Thespian of the year.—*Pat Young, Secretary*

South Euclid, Ohio (Thespian Troupe 583)

Is it possible that a simple, round loaf of bread might gain state fame? It did! This loaf of bread, similar to that found on peasant's hearths, became the center of attraction for numerous authors.

First, it was seen in the one-act play, *Gray Bread*, by the upper-classmen of Brush High. Next, it left for Berea, Ohio, and won a rating of superior in the district contest. This entitled the loaf of bread to a trip to Columbus to enter the state contest. With an excellent rating it came home triumphant. As a fitting climax to its brilliant career it was given for classes at the Park Synagogue.—*Joanne Pilla, Secretary*

(Continued on page 38)



Thespians of Troupe 674 in **Cheaper by the Dozen**, St. Boniface High School, Cold Spring, Minn., Sister Michaela, Director.



Gary Gregory, Gary Kimball and Noel Kitching in a scene from **Uncle Fred Flits By**, Jefferson High School (Thespian Troupe 124), Portland, Oregon, Melba Day Sparks, Director.



Scene from **A Little Honey**. Left to right: Marianne Blazier, Marion Essek, and Edith Smith. Thespian Troupe 1032, Ambridge, Pa., Senior High School, sponsored by Frank De-sanzo.



Night Must Fall, as produced by York Community High School, Elmhurst, Ill. (Thespian Troupe 94), Doris E. White, Director.



CHORAL PAGEANT, "VOICE OF AMERICA"



THESPIAN TROUPE 704, MUSKEGON, MICH.

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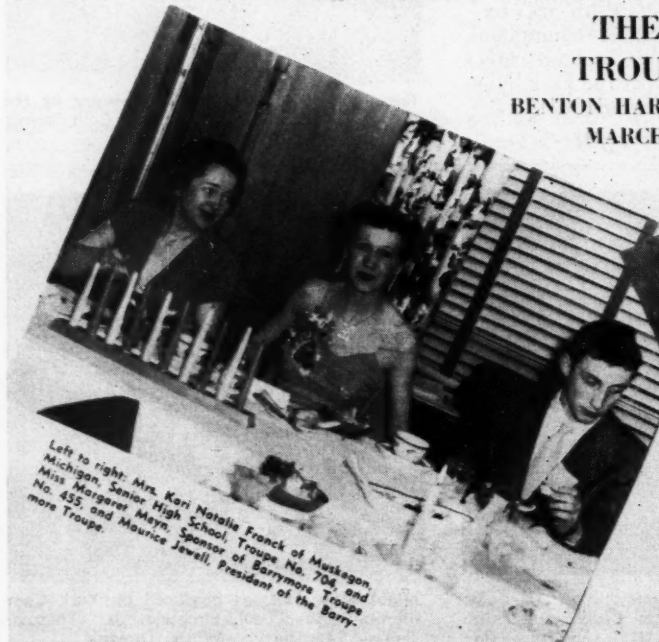
BANQUET SCENE



BANQUET SCENE

**THESPIAN
TROUPE 455**

BENTON HARBOR, MICHIGAN
MARCH 10, 1950



Left to right: Mrs. Kari Natalie French of Muskegon, Michigan, Senior High School, Troupe No. 704, and Miss Margaret Meyn, Sponsor of Barrymore Troupe No. 455, and Maurice Jewell, President of the Barrymore Troupe.



CANDLELIGHT CEREMONY, THESPIAN TROUPE 455

TALENT

(Continued from page 15)

Jeffrey Hunter was playing Chris in *All My Sons* at UCLA when Miss Fox caught this production of a play she already had seen half a dozen times. In the front row with her was Milt Lewis, active scout for Paramount Studios. "We talent people always sit in the first row. It's the only place we see each other," Mr. Lewis looked disinterested in Hunter; Miss Fox interpreted this correctly: a sure sign of interest. Mr. Lewis won the first round; the young student was given a test at Paramount. Plans to put him under contract, however, had to wait until the arrival of a Very Important Person from New York. Meanwhile Miss Fox was pleading with Darryl Zanuck, 20th's production head, to approach Jeffrey and sign him up, but to no avail. Her studio, she was informed, would have to stand by until Paramount made up its mind. Finally, Paramount's V.I.P. arrived, after a rough plane trip from the East; a trip may or may not have affected the decision, but in any case Jeff Hunter was turned down by Paramount. Within a few hours 20th had signed him to a contract and he was given his first role, the young boy in *Fourteen Hours*. He has completed two other pictures since then and has a full schedule ahead of him.

Miss Fox has a genuine interest in the theatre. While many other little theatre groups in Hollywood were folding during the last war, she established her own. Taking over an old home on El Centro Avenue, just south of CBS on Sunset Boulevard, she produced a long series of successful shows in intimate surroundings. She cast motion picture people — "according to talent and fitness for roles, not according to their generous offers of financial support" — and played to invitational audiences. She often had wanted a theatre in which the cast appeared to be unaware that the curtain had gone up, that the play had begun, and she came very close to realizing it. She regards the theatre as the best preparation for the screen and believes that arena staging is peculiarly adaptable to that training.

At work in her office she has few "Don't's": don't ask anyone to read cold; don't let the agent or mother listen in on interviews and auditions. Hers is a positive approach. Her manner invites good humor, encourages relaxation, inspires confidence. A newcomer usually is auditioned in the very scene she was performing in public when Miss Fox spotted her. A new scene is selected by the individual from a dozen she is given to take home for study. Miss Fox helps groom her for her audition. If a first reading falls short of what should be her best work, Miss Fox helps her as much as she can before an audition date is set. She will spend several weeks or even months with a young person who shows great promise.



Jeffrey Hunter (shown here with Debra Paget in *Fourteen Hours*) was "discovered" by Miss Fox while playing Chris in *All My Sons* at UCLA.

The auditions are not "pressure" affairs. They are held regularly on Saturday mornings in the presence only of Miss Fox and four men from the Casting Department — "all of them wonderful and understanding people." It is this group who make the final decisions on screen tests, though once in a while Miss Fox may disagree with an unfavorable decision and bring the aspirant back for a second try. On the Saturday before our visit to her office twelve persons had been auditioned, with some kind of a record established as a result: of the twelve, two were to return for additional coaching, while the rest were either assigned to pictures or asked to prepare for screen tests. This, admits Miss Fox, was hardly a typical day!

As a matter of course she looks over each year's crop of local contest "beauties" and of the many "queens" of cotton, grape and rodeo. But in her search for the stars of tomorrow she confines herself largely to scouting theatres; other persons, in and out of the studio, are more than willing to keep her posted on TV and radio talent. She rarely approaches strangers; the Hollywood drugstore and perfume counter are less likely to lead to screen contracts than the many published Cinderella tales would lead one to believe. Occasionally a bit player on the 20th lot will ask for consideration; more than one actor has been given a boost up the ladder through that channel.

What types is she looking for? Well, every studio wants to see likely men who can play romantic leads. Talented girls who are ingenues with a difference are welcomed. And lately, contrary to general practice, Miss Fox has been auditioning promising "character" types of both sexes.

The New Talent Department is not eligible for Oscars or any other public award. Through the office at 20th have come such now-familiar players as Ann Sheridan, Jane Wyman, Susan Hayward, Esther Williams, Dennis Morgan, Jeffrey Lynn and Alan Curtis. It is these people who vie for the public honor. What credit does a talent scout receive? "They remember me," says Miss Fox. "It takes courage to be loyal, to be able to keep your friends. And people with that kind of courage almost always do an honest job. I like to feel that those who reach the top owe me only one thing — good work."


The confidence that she inspires in young people is a reflection of the hope she has for them. When she attends a play it is with eager anticipation that the evening will reveal a promising talent — not full-grown, certainly, but definitely promising. Hers is a playgoing attitude that reminds her of her favorite Sunday School hymn, "Oh Lord, I Love Your Promise." She loves the promise that is offered by new talent, no matter where it is found.

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"PAPER PLATES FOR PAPA"

THE STORY

People do change and Papa Metzger is no exception. Their home in Milltown, Pa., was a pleasant, even-tempered household with the usual inconsequential family flares until Papa Metzger became a Shop Steward of his union at the mill. Sudden power and authority stretches his ego and Papa reaches far beyond his height. Illusions of his self-importance and duty to his union gradually estrange him from his wife, Carrie, and his three daughters, Beth, Ann and Jenny, ranging in ages of 15, 18 and 20 respectively, until Papa assumes the proportions of Dictator Dad. His first fall from grace in his family's eyes is the forgetting of his daughters' birthdays. They take this without a quiver; but when Papa begins to blow a whistle and have his family line up and wait on him like a retinue of flunkies, a rebellion is in the making. The crowning incident that causes the family to about-face is his unforgivable offense of forgetting his twenty-fifth Wedding Anniversary. It is then that Mama Metzger (Carrie) makes her great decision. If Papa can have a union in the shop, she can have a union in the home. To strengthen her echelon she not only drafts her daughters into her union but conscripts her daughters' boy friends as well; and Jenny's boy friend happens to be a young lawyer who is the acting arbitrator in behalf of the owner of the mill. Even Precious Jenkins, who does housework for housewives when the urge hits her, suddenly finds herself involved in Mama's little union. But Papa remains adamant until Carrie strategically maneuvers her big push to bring Papa back into the family bosom. Her banner for the fray, posted in the living-room, announces in large letters her battle slogan, "PAPER PLATES FOR PAPA." Carrie knows when to attack and where it hurts the most, and Papa finds himself no match for a homemade union. It is a timely comedy with all the ingredients for an evening of superb entertainment.

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FIRST LADIES

(Continued from page 14)

could be listed her appearance as Dolores Romero in *The Dove* by Willard Mack in 1925; her return as a star to Australia in 1927; George Kelly's *Behold the Bridegroom* in New York in December of that same year; replacing Lynn Fontanne as Nina Leeds in July 1928, in the New York company of Eugene O'Neill's *Strange Interlude*; a leading role in Pirandello's *As You Desire Me* on tour and in New York during 1930-31 and the role of Lavinia Mannon in O'Neill's trilogy, *Mourning Becomes Electra*.

My own first look at Judith Anderson was when she appeared at the Empire Theatre, New York, in Zilahy's *Firebird* in 1932. I saw her next in a very minor play, *Divided by Three*, but it was not until I saw her in *The Old Maid* in 1935 that I was first struck by her great acting power. This is the Pulitzer Prize winning dramatization by Zoe Akins of the Edith Wharton novel in which Helen Menken co-starred to such great effect with Miss Anderson.

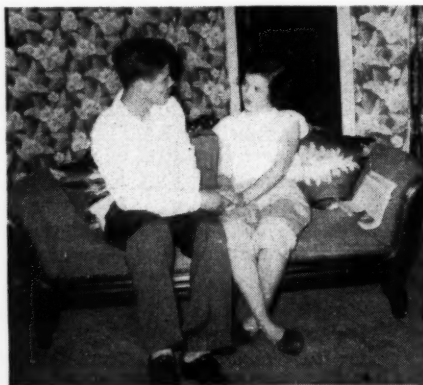
In 1936 Judith Anderson was chosen to play the Queen in the John Gielgud production of *Hamlet*. The following year she went to London to appear with Laurence Olivier in *Macbeth*. Her reviews for this production were not entirely favorable and the actress herself later said that she was not ready for the

role of Lady Macbeth at that time. When she appeared in New York in this role opposite Maurice Evans on November 11, 1941, Brooks Atkinson, the critic for the NEW YORK TIMES, wrote: "Miss Anderson's Lady Macbeth is her most distinguished work in our theatre. It has a sculptured beauty in the early scenes, and a resolution that seems to be fiercer than the body that contains it. It is strong without being inhuman."

It is this strength which gives Judith Anderson her pre-eminence in our theatre. This is the quality which has so marked her two most recent performances: Medea in the Robinson Jeffers

adaptation of Euripides' tragedy (which adaptation incidentally has been dedicated to Miss Anderson) and Mr. Jeffers' *The Tower Beyond Tragedy*. One of my favorite Anderson roles is the radiantly lovely Mary in the Cowans' *Family Portrait*. In this she evinced a serener and more tranquil power than in the two Jeffers tragedies. Of Miss Anderson's talent John Mason Brown has penned the best summation which appeared in the SATURDAY REVIEW OF LITERATURE on November 22nd, 1947: "No performer on our stage is a more consummate technician than she. Her acting intelligence is limitless. Miss Anderson is a virtuoso unashamed of her virtuosity."

Helen Hayes was only five years old when she made her stage debut at the National Theatre, Washington, D. C. — her native city. In the collection of letters written by Miss Hayes' mother to Miss Hayes' daughter, Mary MacArthur, whose tragic death in 1950 is deeply mourned, we find an account of this appearance. The letters were published in 1940 under the title, *LETTERS TO MARY*. "Mary, My Sweet, I am going to tell you about Mommy's first professional appearance. . . I kept forgetting it was the part of a boy she was going to play, but she would interrupt some direction I would give to say, 'A boy wouldn't do it that way, Mother,' and instinctively she was right. She only rehearsed a week, but by the opening night she was



Conley Wilson and Florence Payne in *American Passport*, as presented by Thespian Troupe 409, Whitmell, Va., Mary E. Tarpley, Director.

playing the part in her own way and there was nothing of my direction left. This led to Mr. Berger's finding other plays in which Mommy would have larger parts."

In 1909 she made her initial New York appearance with Lew Fields (half of the famous Weber and Fields team) in *Old Dutch*. The years 1913-16 were spent with the Columbia Players in Washington. In these stock companies a young actress was called upon to play not only diverse roles but a great many roles in the course of a season. Visiting stars would often appear with the company and thus a young player could gain the additional advantage of watching the techniques of different players at close range. It is this kind of experience that embryo actors find it almost impossible to attain today. Such laboratories simply do not exist.

A listing of Miss Hayes' roles fills almost two columns in the latest edition of *WHO'S WHO IN THE THEATRE*, and cannot even be attempted here. The early appearance in *Dear Brutus* has already been reported. In April, 1925, she played Cleopatra in the production of George Bernard Shaw's *Caesar and Cleopatra*, which opened the doors of the Guild Theatre. This is the theatre which quite recently became the headquarters of the American National Theatre and Academy. The following year she appeared in another of her famous roles and as another Barrie heroine when she did Maggie Wylie in *What Every Woman Knows*. It was in this role too that she made one of her best known film appearances.

Coquette in 1927 was one of her very successful roles as was her part in Molnar's *The Good Fairy*. Helen Hayes will be long remembered for her portrayal of two queens: Mary of Scotland in the Maxwell Anderson play of that name and Queen Victoria in Housman's *Victoria Regina*. It was in the latter role that she effected the amazing performance of aging from the young Victoria at the time of her accession to the throne to the aged ruler almost seventy years later. Brooks Atkinson reported her triumph in the *NEW YORK TIMES* of December 27th, 1935: "To encompass in one evening the youth, maturity and venerability of one human being is to fly in the face of probability, which is precisely what Miss Hayes has done, with a humbling personal triumph. . . . Since the Queen is dead, God rest her soul, let the cheers go to her actress, who deserves all the homage the town contains." This role occupied Miss Hayes during several seasons and for it, she was awarded the medal of the Drama League of New York for the most distinguished performance of the year 1936.

Many of you no doubt saw Miss Hayes in the role of Harriet Beecher Stowe in *Harriet*, as Viola in the Mar-



Thespian Troupe 798, Horace Mann High School, Gary, Ind., Miss Mary Gorrell, Sponsor.

garet Webster setting of *Twelfth Night* (in which Maurice Evans, a later subject for a biography — played Malvolio) or in the recent *The Wisteria Trees*, a new version of Chekov's *The Cherry Orchard*. In recent years Miss Hayes has devoted considerable time to various causes — both inside the theatre and in the world outside. She is serving as President of the American National Theatre and Academy, on the Executive board of the Mary MacArthur Memorial Fund of the National Foundation for Infantile Paralysis and was a leader throughout the war years in the many activities of the American Theatre Wing. Last season she produced a revival of *Mary Rose* for the Anta Play Series. Shortly before her 50th birthday last October, this great lady of the theatre said in an interview with Adelaide Kerr: "First, I want to put something back into the theatre that has given me so much. I feel much concerned because we are not developing a new crop of stars. All the stars now are around fifty. Who's going to play the Juliets?"

It was a similar concern for the theatre that prompted Katharine Cornell to undertake the nationwide tour in 1933-

34. Alexander Woolcott loved to recount the tale of the performance in Seattle on Christmas 1933. Washouts and foul weather had slowed their progress, and the company was exhausted when they arrived at the Seattle terminal around 11:15 P. M. The manager of the theatre was awaiting them with the news that the audience had been sitting in the theatre since 8:30. "The house is packed to the rafters," he said. "I don't expect you people'll feel much like giving a show, but they've been waiting all this time — and hoping."

The decision was made to give the performance. The stage was set up in full view of the audience while the cast dressed and applied make-up. Shortly after 1:00 A. M., the curtain rose on *The Barretts of Wimpole Street*. After the performance the house rocked with applause, and the curtain bobbed up and down for the curtain calls. It was one of the thrilling nights in the theatre history of this country.

Such a triumph does not come, however, at the outset of a theatre career. It is the culmination of years of arduous training and experience. Katharine Cornell first appeared with the Washington Square Players in 1916; she played in stock with Jessie Bonstelle's company. Her early successes came with the enactment of wicked women. By 1931 she had progressed far enough to become her own manager. It would require several books to record adequately all of her notable appearances since that time. One thinks of Elizabeth Barrett in the play she did that memorable night in Seattle, of Juliet, *Candida*, *Antigone*, *Saint Joan*, Jennifer Dubedat in *The Doctor's Dilemma* and Masha in *The Three Sisters*.

We shall touch upon the career of Katharine Cornell again later in this series, which has been introduced with a look at three very wonderful "First Ladies."

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GLOBE PLAYHOUSE

(Continued from page 11)

the miniature model of the Globe, which had been painstakingly assembled by Dr. Adams in his spare time between 1940 and 1950. The model is now on display at the Folger Shakespeare Library in Washington, D. C.

Its big brother at Hofstra touches the 30 foot ceiling of cavernous Calkins gymnasium and spreads a full 60 feet wide. It is realistically appointed with hand hewn timbers, simulated stucco walls, functional windows and stages and, in short, is one of the most detailed, authentic, and largest reproductions of the Globe in the world.

"The difficulties of working with such a stage," says Mr. Beckerman, "are manifold, but there are many advantages." The extreme mobility of the Elizabethan stage due to the presence of nine separate acting areas makes it ideally suited for the production of Shakespeare's plays. In *Henry IV*, for example, there is a continuous and sequenced shifting of scenes from the court of the king to the Boars Head tavern. "On our modern stages," says Mr. Beckerman, "a tremendous amount of time is wasted with curtains and set changes, whereas in the Elizabethan theatre the action is switched from one stage to another resulting in a better concept of the relationships between scenes."

Though Shakespeare wrote his plays especially for this type of stage, its fixed architectural form is the cause of a feeling of barrenness in some scenes of almost every production. Outdoor scenes, especially those that occur in the seaside action in *The Tempest*, lose much of their effect because it is not practical to construct elaborate backgrounds, due to the then necessary sacrifice of mobility.

The multiple stage was flexible, realistic, and large even by today's standards. It was organically variable to a degree unknown today except in the motion-picture studio. Its stages could be used independently of one another or in certain combinations. Without pause for intermissions or changes of setting,

the action flowed in and out, from side to side, forward and back, and up and down through the various playing areas. The result was an infinitely varied theatrical form.

The outer stage or PLATFORM was the oldest, the largest, the most-used playing area of the multiple stage. When used alone, it characteristically represented an outdoor area under the open sky; a street, a heath, a battlefield, a public place, a forest, or merely an unlocalized playing area.

The STUDY usually represented an enclosure or restricted area of some sort, man-made or natural, at ground level; a hall in a castle or palace, a farmhouse, a cavern, a burial vault, or the corner of a churchyard. Because it could be concealed from the audience by curtains, it could be set with properties and wall-hangings to give color and definition.

The traditional and most frequent use of the TARRAS was as a battlemented wall or tower upon which kings or warriors might appear to parley with persons on the platform below them or to defend their strongholds from assault.

The CHAMBER on the second level characteristically represented a room of an intimate or domestic character. This accorded with the plan of most London houses of the period, which typically had shops on the ground floor and living quarters above.

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The MUSIC GALLERY accommodated the musicians, who after 1600 played an increasingly important part in the Elizabethan drama. Because of limitations of space, the Music Gallery is only "suggested" in the reconstruction.

The ceiling of the first level was known as "the heavens" from the signs of the zodiac painted upon its surface. Below the main stage level is "hell," an eight foot depth from which subterranean sound effects, smokes and demoniac forms can rise through numerous trap doors.

"Actors in this day and age," says Mr. Beckerman, "are used to working on a stage which affords lateral relationships between the players. When they play on the Elizabethan stage, which is twice the depth of the modern, they find difficulty in adjusting to front and rear relationships."

Although the aim of these productions is primarily educational, certain concessions to authenticity are made. Modern techniques of lighting are being used since it is almost impossible to simulate the sunlight which was the only real illumination when Shakespeare directed his plays. Though Shakespeare used rich and ornate costumes, they were not necessarily period and the Hofstra group has improved upon him in this respect.

"Audience reaction to the Elizabethan stage is different from that produced by our modern 'peephole' affairs," said Mr. Beckerman. "The towering edifice dominates and impresses the audience immensely, where today the opposite is true." The jutting middle stage extends into the midst of the audience itself and makes comprehension of, and identification with a character easier.

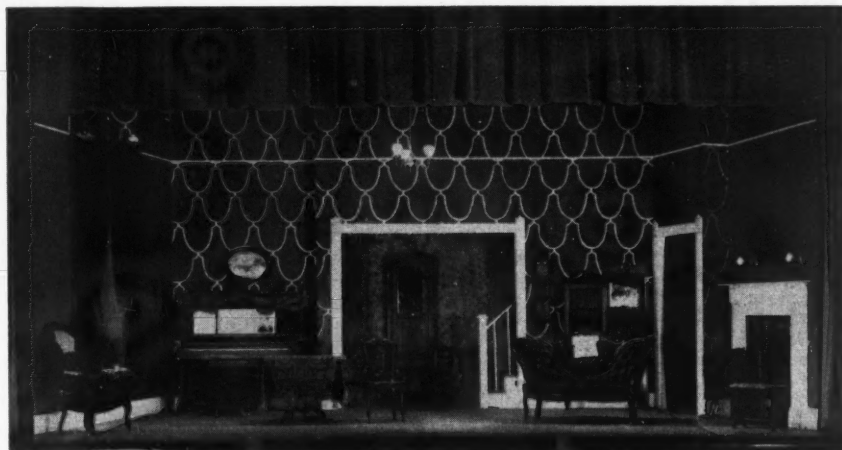
When the din and clamor of opening night has passed and the stage stands empty and dark, a crew of prop men go to work and dismantle it for storage for use in future festivals. "In future productions on the stage," said Mr. Beckerman, "we hope to enlist the aid and cooperation of students and faculty of other colleges and make the Festival a state-wide, if not national affair."

THE GREEN BOUGH

By TOM TAGGART

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This heartwarming novel, originally published in the *Ladies' Home Journal* and later a selection of the Peoples Book Club, has now been made into a delightful play by Tom Taggart. Keeping closely to the original story, he has brought to life an unforgettable family — the intensely human Goodalls. It is difficult to imagine a group of people more likely to capture your heart. There were six Goodall children: five girls and one boy, ranging all the way from 23-year-old Lizzie down to little Sara. In between were the married daughter Annie, aged 21; Bert, aged 20; Ella May, aged 18; and strange, elfin Sophie. Godfrey, their father, is having a difficult time bringing up this

lively brood since their mother passed away three years before. So one day he weakens and asks a spinster schoolteacher, who has always wanted a family of her own, to become his wife. What happened then makes up *The Green Bough*—the green bough of love, hope and kinship. The events occur in a small Pennsylvania town, somewhere around 1910. It is written to be presented in the costumes of that period; and this should be done if at all possible. The gay, amusing things worn then will enhance the play's nostalgic charm. However, with minor changes in dialogue, it can be done in modern dress.

CAREFUL HARRY

By WILLIAM McCLEERY

FARCE IN 3 ACTS

Harry Severance is an attractive but somewhat over-intellectual lad more given to talk than action — until the family of the girl he loves seems to be in danger: then Careful Harry, who has no family of his own, hurls caution to the winds and becomes a one-man rescue party. Borrowing a costume from the would-be starlet next door, Harry masquerades as a gangster's moll to break up a conference between his girl's father and the hot-tempered radio tycoon from New York who would lure Father back to his old job as a writer of a weepy soap opera. Not only is the conference disrupted, but guns are drawn, a dignified neighbor is mistaken for a gangster, police are called, and after a wild chase Father's ex-boss is dragged off

to the local jail. Father and Harry engage in sizzling debate, which inspires Mother to take a stand, whereupon Father and Mother tangle. But the battle that really sets the window-panes to rattling is between Father and his dictatorial ex-boss. When the smoke lifts we find the affectionate Bonfield family reunited on a better basis than ever before. Father gives Harry due credit — plus an over-due bawling out that not only teaches him something but makes him feel he is an accepted member of the most beautiful family he ever saw. One taste of action hasn't cured Harry of his love for words, as his girl discovers, but there seems to be hope for improvement as the curtain falls.

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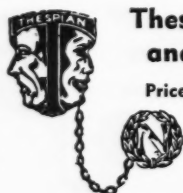
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MAY DAY

(Continued from page 10)

cast out of the church by an irate clergy after it had degenerated from a religiously inspired enactment of Biblical events to a virtual parody of religion, it was quickly taken up by the common people who seized upon such festive occasions as May Day to present their favorite plays.

Earlham's May Day is set in Elizabethan England and features plays by William Shakespeare and Ben Johnson as well as some of the popular miracle plays that were still being presented at that time. The seven plays included in the program represent a cross section of the plays that were presented in Elizabethan England.

The oldest plays in the series are *Saint George and the Dragon* and *The Sword Play*. Both originated during the Middle Ages as folk plays. Their literary qualities admittedly are slight, but their value as milestones in the development of English drama makes them of interest to the student of dramatics. Both plays are quite short, with hardly any plot and very little sense. Still they have a spark of spontaneity about them that reveals something of the zest for life of the villagers who first presented them and renders them interesting even to a modern audience.

Saint George traces the adventures of England's patron saint, who fights with half a dozen men in a general melee and manages to kill them all. The hero then encounters a dragon which kills him just as George thrusts his sword into the "wild worm's" stomach. With the entire cast lying dead on the green, a noble doctor happens by and cures Saint George and his human foes and gives the dragon a pill that kills him all over again. The play consumes fifteen minutes at the most and apparently makes no sense whatever. Yet, since it is an example of the dramatic taste of the Middle Ages, it must have had some popular appeal. What was its appeal then? Sheer lack of sense. Even today the 5,000 people who saw it at Earlham enjoyed the trite poetry in which the dialogue is written and were pleased by the foolish buffoonery that dominates the action.

The Sword Play combines a quaint story and a clever dance. The story concerns a poor old man who is killed by his six sons because he loves the same maid they love. But in the end the poor father returns from the dead to claim the charming maiden. (The "charming maiden," incidentally, is played by a man, as was the custom in early drama, and is perhaps quaint, but hardly charming.) The dance is performed by the six sons to the accompaniment of a pipe and tabor, instruments comparable to the modern flute and tom-tom. The sons, with their swords in hand, dance in a

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circle and form a six-pointed star with the swords. The story again is slight and what plot there is is interrupted half a dozen times for the dance, but the play manages to entertain and that seems to have been the important thing then as now.

A special feature for children visiting the May Day at Earlham was a Punch and Judy Show. Punch and Judy originated in Italy and spread throughout Europe. Probably it never gained the popularity in England that it enjoyed on the continent, but nevertheless it seemed to fit into an Old English May Day. The only catch was that Punch and Judy is hardly the sort of thing for children despite the fact that it is generally thought of as a children's show. In the course of the play Punch manages to kill his wife Judy and their child as well as nearly everyone else he comes in contact with. In the end Punch is arrested and taken out to be hanged but tricks his jailer into trying on the noose, protesting that he doesn't know how to put it around his neck. The unsuspecting jailer soon finds himself swinging in mid-air suffering much the same fate that Punch's other acquaintances experienced. When the devil comes to claim Punch, Punch gives him the jailer's body instead and goes his merry way.

It was not without misgivings that the students in charge of the Punch and Judy Show undertook the production. They finally decided that the violence, if properly handled, was no worse than movie cartoons in which people are flattened out by steam rollers and the like. Still they thought it would be a good idea if Mr. Punch would have to pay the penalty for his transgressions in the end. So when Punch assures the devil that Punch is the man swinging from the gallows, the devil informs him that he came to take the jailer, and Punch is undone by his own cleverness.

The Punch and Judy operators also found that their voices could not be heard from behind the stage, so they employed a story teller to relate the story to the assembled children while they acted the tale out with the puppets. This solved another problem peculiar to puppets — it's awfully hard to know who's talking when no one's mouth is moving unless someone is there to tell you.

William Shakespeare was represented by scenes from two of his plays: "The Madcap Marriage of Beatrice and Benedick" from *Much Ado About Nothing* and "The Merry and Tragical Masque

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of Pyramus and Thisbe" from *A Midsummer Night's Dream*. The scene from *Much Ado* relates how Beatrice and Benedick, who wage a never ending battle of wits, each trying to ridicule the other, are tricked into falling in love. Benedick is permitted to "overhear," in a conversation staged practically under his nose, that Beatrice is desperately in love with him and only ridicules him because she is afraid to display her real feeling toward him. At the same time Beatrice is permitted to "overhear" the same thing about Benedick. Each takes pity on the other and by the end of the play they find that they really do love each other.

The Pyramus and Thisbe scene is perhaps one of Shakespeare's best loved works. In it a group of rough, uneducated workmen "who never labour'd in their minds till now" undertake the production of a classical tragedy before the Duke of Athens as part of his wedding celebration. The would-be actors make one mistake after another and turn their intended tragedy into a first rate farce.

A Ben Johnson masque, *Chloridia*, written for a courtly performance before Queen Elizabeth, lends a touch of dignity to the proceedings. An appropriate springtime play, the masque pays tribute to Chloris, the goddess of flowers. It was originally presented before Elizabeth by the ladies of her court. Although little can be said for the play as a piece of literature or as an example of dramatic plot since the drama is overshadowed by the showier elements of dance, costumes and music, the masque remains as an example of the type of thing that was popular in court circles. *Chloridia*, with its excess of refinement, proved less popular with the spectators at Earlham than some of the more lively and less dignified plays—which suggests that popular taste has changed little since Elizabeth's day.

The final play in the series, strangely enough, has nothing to do with either the Elizabethans or the folk dramatists of the Middle Ages. But it was about Robin Hood and that seemed a sufficient excuse. The play is *Merry Men of the Greenwood*, which is taken from Alfred Tennyson's *The Foresters*, a play written long after the Elizabethans about a man

who had lived long before them. But even though Robin Hood had lived several hundred years before the time of Elizabeth, ballads about him and his many feats still lived on. There are also grounds to believe that in some places Maid Marian, attended by Robin Hood, served as May Queen. So perhaps there is a legitimate basis for incorporating the merry archer of Sherwood Forest into an Elizabethan May Day. *Merry Men* is the story of how Maid Marian is about to be forced into marriage with the Sheriff of Nottingham but is saved by the timely arrival of King Richard, who permits her to marry Robin.

The plays are produced in a manner that approximates the style of the inn-yard players of the sixteenth century. In Shakespeare's day, when the actors left their London theatres to tour the provinces, where there were no theatres, they staged their plays in innyards, which were built on a plan similar to the theatres. In fact the innyards had actually been the pattern for the first theatres that were built in sixteenth century London. On festival days in old England, when there were more plays than innyards, some of the dramas were presented on raised places in the public square or on specially constructed pageant wagons. For May Day, an occasion which placed the green in the foreground, the plays would naturally be presented on the green.

Saint George is presented on the field where the May Pole dancing and other events take place and is the only one of the plays presented before the entire group of spectators at once. After the main program the other plays are staged at intervals during the afternoon at other spots around the campus. *Chloridia* is presented with suitable dignity on a formal outdoor stage. *Beatrice and Benedick* is staged on a porch which happily passes for "a raised place in the public square." The remaining plays are presented in shaded nooks around the campus.

May Day was first celebrated at Earlham in 1875 and since then it has grown from a small observance to a grand festival that attracts thousands of spectators. Earlham, a small liberal arts college located at Richmond, Indiana, was founded over a hundred years ago and takes its name from Earlham Hall in England, the home of one of the school's early benefactors. The college has always been proud of its English heritage and is proud of its May Day as a link between the present and past and as an exercise in academic research and community enterprise. The elaborate May Day celebration with its plays, pageantry and dances is staged only every fourth year; in intervening years a smaller festival is presented. The next "big" May Day will be in 1955.

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ROYALTY

(Continued from page 9)

inadequately protected, he left a rich mine of dramatic material which has been worked very thoroughly by producers. His plays are "in public domain" and colleges, schools, and little theatres have never paid a cent of royalty for the use of them. The same is true of Chekhov, Ibsen, and Strindberg, but not of Barrie and Shaw, who were writing concurrently with these others, but who took care to preserve copyright in their own names and merely rent, not sell, their works.

The purchase of a copy of a novel or a play gives the buyer the right to read that book privately. That right includes license to read it aloud to wife or husband or to any other willing member of the family, *but not to a public gathering*. And it certainly does not give the purchaser permission to perform it publicly. For performing rights permission in writing must be obtained from the author, or his agent or publisher, and the required payment of royalty made.

It is wrong, on two counts, to evade this permission and payment. First, it is "agin the law" to use what does not belong to us, whether we move into an empty house without paying rent, borrow a parked automobile, put a slug in a pay-phone or perform a play without obtaining legal permission. In each case we have taken advantage of the owner of property; we have done a job of pilfering. The excuse that no admission is to be charged does not hold water in the eyes of the law. *Make no mistake about that*. Even if the author himself has relinquished his rights, there is a publisher somewhere who has invested money to buy the property and who is entitled to payment in accordance with his price-list. He is retailing something every bit as tangible as merchandise from Macy's or candy from Schrafft's, and the law protects the owner of property — as it should.

To change the name of the play, thus hoping to avoid detection, is the worst kind of theft. Moreover it is stupid, since it denies the producer the advertising value of that usually well-known title.

On the second count, the ethical one, something needs to be said. Few authors die rich; few even own their own homes. Still fewer end their writing days with any income-producing property other than the fruits of their brain and the children of their imagination. The author's books, poems and plays are the writer's equivalent of the retired merchant's stocks and bonds; they are potential income-producing property for the span of his life. That is the reason for the fifty-six years of copyright protection, to ensure that an author's youthful work (sometimes his best, frequently

his most popular) remains his own property for approximately his three-score years and ten.

It is really difficult to separate the legal and ethical aspects of the problem if you look at it this way. The laborer is worthy of his hire, and the authors —



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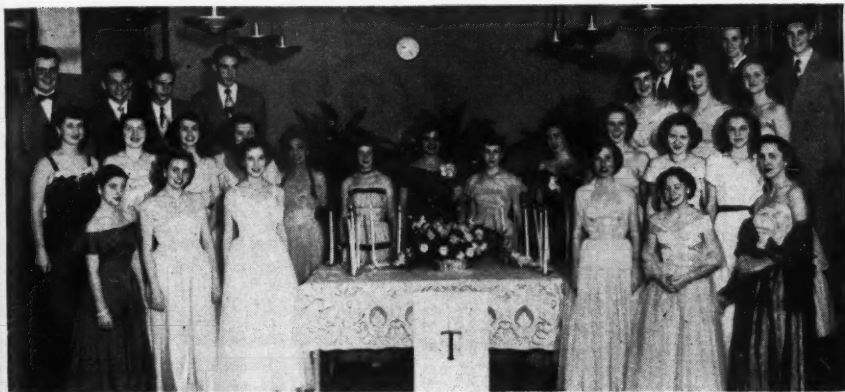
the playwrights, at least — whom I know are among our best laborers. It is morally wrong to take advantage of them; it is also contrary to law.

There is, to be quite frank, a third aspect of the situation which may be called the one of expediency. When a royalty is asked by a publisher, whether he is the owner or merely acting for the author, it usually expresses very accurately the market value of the play. In other words, if a five-dollar play will bring in x dollars of income, a twenty-five dollar one may be expected to attract 5x, and a fifty dollar one 10x, and so on. It won't work out just that way, but the principle is sound. Publishers are very shrewd; they do not put high prices on their goods in order to discourage business, but because they know what they can reasonably expect to get for various qualities.

They are offering three things in the one package: the name of the author, the title of the play, and the play itself. The old truism that it takes money to make money is never so valid as in the theatre, and that applies to high school presentations as well as to the glossiest production on Broadway. The better the play, the better known and reputed the author and the more attractive the title, the more you should expect to pay — and the bigger should be your box-office receipts.

So, unless you are the kind of trusting soul who frequents fire sales with no fear of getting burned yourself, beware of bargains in play rentals. *It pays to buy the best.*

DRAMATICS



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BROADWAY

(Continued from page 19)

play. It is, in the main, a study of people in the "past middle years" age group. The setting is a summer resort on the Gulf of Mexico; the time, the autumn of 1949. The year does not matter, but the season is the keynote in this particular instance. The cast assembled by Kermit Blokmargarden for this production was a most remarkable one: Fredric March, Florence Eldridge, Jane Wyatt, Ethel Griffies, Kent Smith, Carol Goodner, Colin Keith-Johnston and Joan Lorrington. Harold Clurman staged the work.

The series sponsored by the American National Theatre and Academy continued right up to the end of the season. The final item was a revival of a play I had long hoped to see presented hereabouts, and I had a thoroughly good time. It was Bernard Shaw's *Getting Married*, one of my favorites of the Sage of Malvern's plays. The play was written almost half a century ago, in 1906, but it is still fresh, pertinent and witty. Its commentary on marriage has not staled with the passage of time, nor through repetition of quotes from the play. Many of the lines are familiar, but it was a great experience to hear them in the context for which they were created. Peggy Wood appeared as Mrs. George, and the supporting cast included Arthur Treacher, Barbara Britton, Bramwell Fletcher, Edith Meiser and Dennis Hoey.

Some of you may have seen Edmund Wilson's *The Little Blue Light*, since it has been given several productions at various theatres. Quintus Productions (Peter Cookson, Hume Cronyn, Joe Magee, Martin Manulis and the Brattle Theatre Company) presented it for Anta. It is a rather strange play, seemingly lacking in form but one that does hold great fascination. Mr. Wilson tried to say too much, and this makes the play seem somewhat aimless and rambling. It does have, however, serious content and some of the commentary is very provocative. Burgess Meredith had a wonderful time as Gandersheim, a very erratic role. He was most capably abetted by Melvyn Douglas, Arlene

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Francis and Martin Gabel. Albert Marre staged Mr. Wilson's play adeptly and with full cognizance of the script's problems.

Scott Michel's *Angels Kiss Me* was one of the late season's dismal mistakes. Current production is such an expensive proposition and the problems entailed so myriad, that one wonders how items like *Angels Kiss Me* ever get by a producer's script reader. The kindest thing one could do for the cast is to let them retain anonymity.

It is still too early to make any forecast concerning the season ahead. Too many of the announced productions will go astray and unlooked-for entries are certain to come along. One of the more definite treats is already in the ticket reservation stage — and this is booming. Laurence Olivier and Vivian Leigh are opening at the Ziegfeld Theatre on December 19th with a repertory of two plays: Shakespeare's *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra*. This promises to be one of those rare theatre experiences which will stand as peaks comparable to the visit of the Old Vic Company several years ago. The line forms to the right!

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LIFE WITH FATHER

(Continued from page 21)

Costumes

Since the script provides ample time for costume changes and since our budget was not too limited, we followed the costume plot submitted by the publishing company almost to a letter. All of our costumes were rented complete with hand props. Vinnie had six costume changes, while Cousin Cora and Mary Skinner had four. The costumes were typical of the 1880 period with bustle back and leg-o'-mutton sleeves. All were replete with heavy lace, embroidery and bead trimmings. Vinnie's were of gold color, brown or blue to set off her red hair, with the exception of the final scene when she wore a white lace dress and white flower and feather trimmed bonnet. Many of the costumes were authentic. Contrary to the movie version our maids did not wear identical costumes. For better identification the dresses made alike were of different colored small patterned prints. Aprons and caps were alike.

Father alternated with a dark sack suit and suit with cutaway coat and grey striped trousers. He had a flat derby hat reflective of the period and a silk hat. John and Clarence wore sack suits and straw skimmers. Again we were fortunate for Whitney and Harlan who wore Eton suits and knee pants or middy suits were small enough not to look overgrown. Rev. Dr. Lloyd wore the habitual clerical frock coat, minister's collar and black felt canon hat. The medical doctors appeared in sack suits and cutaways.

If this play is given in a community where 1880 costumes are accessible, and there are many such communities, costuming would present no problem whatever. Also the play can be staged with about twenty costumes instead of the thirty-six used in our production.

Make-up

In make-up our chief problem was to decide the medium for transforming the Day family into redheads. Since children look ludicrous in wigs, we did not wish to resort to them; we hesitated too in dyeing the actors' hair stamping him for months after the play is over. To obtain the desired carrotty red we powdered the hair with orange colored water color paint used in show card painting. This was very satisfactory. It was effective and could be washed out after each performance permitting the young actors to attend classes on succeeding days without the red hair stigma. We adventured with mutton chops, side burns and moustaches on Father, the minister and the doctors. Stein's grease paint foundations, Nos. 3, 3½, 6 and 7, were used throughout.

Prior to the production, at one of the regular meetings of the dramatics club

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a local expert on theatrical make-up lectured to the group and gave a practical demonstration on applying fundamental make-up. The make-up crew followed up with practical applications of the points stressed. By the time the production was underway this group was sufficiently trained to apply bases, rouge and eye shadow without supervision. Again, we were fortunate to have this same expert present in the make-up room to pass judgment and assist in the crepe hair applications.

Budget

Budget is a flexible item. Depending on local facilities this production can be staged on a shoestring or can cost a fancy sum. However, the two expense items which cannot be omitted are the royalty fees and cost of scripts. Royalty amounts to fifty dollars for the initial performance and twenty-five dollars for subsequent performances. Copies of the play cost eighty-five cents.

Results

For about ten years prior to our presentation the annual school production had been a variety show utilizing various talents of the students. The contention was that our school auditorium with a capacity of almost two thousand was not acoustically satisfactory for the staging of an all-talking production. So

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it was with some apprehension for my actors' audibility that *Life with Father* was undertaken.

Our fears were groundless. Because the play was a good one which captured the audience interest and cooperation, audibility was no problem. The audience enjoyment could be sensed throughout the performance. Outside opinion stated that a production such as this raised the school standards. To the dramatics group the play was a distinct triumph for it dispelled forever the fear that long plays would not be audible in the school auditorium. It opened new vistas for our dramatics students.

Again, I say, much of the success of the production lay in the happy selection of the play. *Life with Father* is a choice play. If more of our high schools would aim toward higher levels in dramatic productions, a more discriminating adult play audience would invariably result.

Next Month: MEN ARE LIKE STREET CARS.

DIALING AROUND

(Continued from page 23)

name stars. The performers here are those who may have worked hard at this profession without yet getting their break. This is their chance to show ability to a large audience.

Charlton Heston, for instance, recently signed a seven-year contract with Paramount Pictures directly as a result of his *Studio One* appearances. Producer Hal Wallis, who "discovered" Heston on the program, says the movie contract is one of the best offered a newcomer. Incidentally, a contract stipulation permits Heston to appear in future *Studio One* dramas.

Heston made his debut on the CBS television drama as an extra in last year's modern-dress *Julius Caesar*, and soon won attention by reading for the part of Antony when it appeared the part might be vacant because of illness. Up to this point, the young actor's Broadway experience had been limited to the short-lived *Leaf and Bough*.

Just as Producer Wallis "auditioned" Heston via television in Hollywood, Jan Handy, Detroit producer of commercial films, saw Rick Hollister on *Studio One* in Detroit. Hollister, who has been a chorus boy, ice skater for Sonja Henie, and movie actor under another name, is a product of the *Studio One* development process. He played a bit in *The Storm* and larger parts in *At Mrs. Beam's*, *Battleship Bismarck*, and Pirandello's *Henry IV*. He has made one motion picture for Handy, and is slated to do another.

Many younger actresses have taken advantage of the opportunity that television gives them in gaining greater "exposure," not only to larger audiences but to the inner circle of show-business casting directors, directors, and producers, who regularly scout television for talent. Leueen MacGrath, who has appeared in *Edward, My Son* and *The Enchanted* on Broadway, made her television debut in *Berkeley Square*. She since has starred in *Smoke*. Jean Carson, of the stage play *The Bird Cage*, made her television appearance in *Blind Alley*, and since has starred in *The Glass Key*. Margaret Phillips, who was a critical sensation in Tennessee Williams' *Summer and Smoke* on Broadway and recently starred with Basil Rathbone in the revival of *The Heiress*, found many good roles, an increase in her stature as an actress, and a Hollywood contract in television. She starred in *Studio One* in *Shadow and Substance*.

Perhaps the outstanding example of acting success in television is Felecia Montealegre, acclaimed by many as one of the outstanding television actresses. She vaulted to that position, mainly through her work in *Studio One* from

an understudy's role in Broadway's *Madwoman of Chaillot*. She had three lines in *Redemption* in *Studio One* and then starred in *Flowers from a Stranger*, *Of Human Bondage*, *Kyra Zelas* and *The Light That Failed*.

Mary Sinclair is another actress who has come into her own on this program. Wife of producer George Abbott, Miss Sinclair makes the regular rounds under her maiden name, refusing to take advantage of her husband's reputation. After she had read for Worthington Miner, the producer asked only one question: "Can you dance?" In spite of a temporarily injured knee, she answered in the affirmative and the female lead in *The Dybbuk* was hers. Her knee mended in ample time for her to dance through the ancient Jewish legend.

Mary Sinclair is now one of the first actresses of television, and has been signed to an exclusive contract by CBS — a first in television.

It's a long time since *Studio One* was voted the best dramatic program on television by newspaper and magazine television editors and columnists in the Motion Picture Daily-Fame Poll of 1949. But the honor was not taken as an indication that it was time to sit back and rest. Instead, this show continues to

be outstanding in scripting, acting, directing, and staging. Columbia has a good show — and viewers know it.

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THESPIAN CHATTER

(Continued from page 25)

Cedar Rapids, Iowa

(Thespian Troupe 418)

The spring play presented by Wilson High School this year was *Shop at Sly Corner*, an English thriller, directed by Cecile Rukgaber, Troupe Sponsor.

On March 31 the Cedar Rapids Play Festival was held at Wilson High School. The event is held every year, with each of the four Cedar Rapids high schools presenting one-act plays. Immediately after the last performance, a party was held backstage honoring the Thespian troupes of the city. The plays presented were *Overtones*, *As the Petals Fall*, *Death Takes a Holiday*, and *Why I Am a Bachelor*.—Lillian Hodina

Kingsport, Tennessee

(Thespian Troupe 432)

The highlight of the year's activities for the freshman and sophomore classes is the annual Thespian-sponsored one-act plays. These are chosen, cast, directed, and staged by the Thespian members themselves. In this way a new enthusiasm is created for dramatics among the underclassmen, and opportunity is provided to gain points for future Thespian membership. Not only does this prove beneficial to those selected for participation in the plays, but it gives the Thespians a chance to learn, through experience, the techniques, problems, and other everyday factors in play production.—Mary Sue Watkins, Secretary

Kendallville, Indiana

(Thespian Troupe 1106)

Organized in February of this year, Troupe 1106 sponsored four performances of *Sleeping Beauty of Loreland* as part of its contribution to International Theatre Month. Everyone at the Federated Clubs' Indoor Fair considered *The Fatal Necklace* an hilarious melodrama. Have you ever produced *Ladies in Linen*? It's fun with sheets as costumes and a Turkish bath setting. The boys successfully presented *Moonshine* for an auditorium program, but unfortunately couldn't take it to the Muncie speech contest. Instead, four girls gave *All on a Summer's Day*, a clever skit but too short for the purpose.—Joyce Milnar

Elmhurst, Illinois

(Thespian Troupe 94)

The *Case of the Crushed Petunias*, *Shall We Join the Ladies*, and *The Pot-boiler* were presented in the troupe's annual "Drama Night" with sponsor Doris E. White directing. Many members participated in the three class plays: *Pride and Prejudice*, *Night Must Fall*, and *Cheaper by the Dozen*. Among other activities, the troupe attended *Peter Pan* in Chicago and heard two speakers from Elmhurst College who talked about set designing and the different phases of the speech field. At the last meeting twenty-five apprentices were inducted into the troupe.—Alice Hyers, Secretary

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Sylvania, Ohio

(Thespian Troupe 467)

Looking back over the 1950-51 school year we find we gave three successful major plays, *Susie the Siren*, *Spring Fever* and *Midnight*. We invested over fourteen hundred dollars in stage equipment, and added three hundred dollars' worth of furniture for use in our productions.

In two initiations we welcomed forty-nine new members and one honorary member, Mrs. Verna Buck. However, September will find us with but seventeen Thespians to carry on the tradi-

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tional activities. We take pride in announcing all of us will be wearing a Thespian pin.

Our new president is James Hoshal; vice-president, Janet Bowman; secretary, Colleen Reeb; treasurer, Doris Kramer; and program chairman, Carol Reiter. Our tenth birthday is December 8th. We'll celebrate!—*Colleen Dressler, Reporter*

San Pedro, California
(Thespian Troupe 435)

The highlight and climax of the year's Thespian activities at San Pedro High School is our annual Thespian awards banquet, initiation, scene contest and dance, which is usually held late in May. This year our banquet was attended by 165 people including visiting drama students from Huntington Park High, Torrance High, Eagle Rock High and George Washington High. The most interesting phase of this event is our traditional centrally staged scene contest between the beginning dramatics class, the play-production class, and the Thespian Alumni Association. The scenes are entirely student selected, cast, directed, and produced. Winners are designated in four divisions: best scene, best director, best actor, and best actress. The program is usually concluded with the awarding of gold "Oscars" to the best performers of the entire year.—*Elaine Katzer, Secretary*

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BRIEF VIEWS

By TALBOT PEARSON

OXFORD UNIVERSITY PRESS London and New York

The Oxford Companion to the Theatre, edited by Phyllis Hartnoll, is no pocket-size handy reference book. It contains not less than a half million words and bulks almost as large as a Gutenberg Bible. But it is eminently readable and very well worthwhile as a reference book to the practical theatre.

Stemming from Oxford it gives major consideration of the current English theatre, but happenings on Broadway and in the regional American theatre are not overlooked. Sawyer Falk, Rosamund Gilder, George Freedley and John Gassner make full reports.

Withal a good desk-book that can be browsed through with much pleasure and to great benefit.

SAMUEL FRENCH New York and Hollywood

There's Always a Murder, a mystery melodrama in 3 acts, by Ken Parker. 6 w., 4 m. Royalty, \$25.00. If your school likes this type of play, here is one which will satisfy all-comers. The wrong man is arrested, the body is dissected, the smell of formaldehyde prevails — it outdoes *Night Must Fall* about the severed head of the deceased. If you want action, humor, mystery, blood-curdling thrills, this is it.

IVAN BLOOM HARDIN COMPANY Des Moines, Iowa

This company specializes in Readings and Orations, always carefully prepared as to length and suitability. Recent reading has covered a specimen group ranging from character-comedy to Chamber of Commerce exhortation — a wide sweep.

Definitely Mixed is a short amusing reading, with its fun derived from confusion between two radio programs, one offering cooking advice, the other weight-reduction. A condensation of a scene from *Little Women* might be difficult, calling for dialogue between all four of the sisters. *Beware of Utopias* has a fine, free-enterprise ring about it and should be widely acceptable. The same is true of *America's Indomitable Spirit*, a rousing appeal to the national love of adventure and pioneering.

The Torture of Hope, a vivid piece of description and suspense, might be better if the publishers would permit its presentation in the third person instead of the first, as printed. It is too good a specimen of melodramatic writing to be spoiled by lack of logic in narration.

RINEHART AND COMPANY New York and Toronto

Theatre-in-the-Round by Margo Jones. Because of the prominence of her Dallas Theatre Miss Jones' record of her work will make interesting reading to teachers anxious to know more about arena-style production. Naturally Miss Jones talks in terms of the professional theatre, but there are ample pictures to assist the imagination. Also helpful are some outlines of plots with commentary on certain effective pieces of business which pertain solely to "in-the-round" production. The technical side is not neglected and there is much good material on the business aspects of theatre, which apply equally well to any style of production.

THE NORTHWESTERN PRESS Minneapolis, Minn.

Stage Make-Up by Yoti Lane. Miss Lane, director of Cambridge House Theatre School in England, has put together a clear and succinct statement of the problems of amateur

make-up. There are some excellent make-up charts for a number of well-known plays which are well worth studying.

Beginning Radio Production by Melvin R. White. This appears to be much of a repeat order, with nothing strikingly original to distinguish it from others of its kind. There are, however, some expressive illustrations calculated to abate the tedium of class instruction and the book does do what it claims. It is a text for beginners, and the fundamentals are all carefully discussed in simple terms. The style is chatty and informal and very readable.

ROW, PETERSON & COMPANY Evanston, Illinois

Fog on the Valley, by Verne Powers. 3 m., 3 f. Interior of a mountain cabin, just after the funeral of the owner, Dave Carson. Six years before after Dave had married for a second time, his young widow Jude and seventeen-year-old son Norrie are bitter enemies. Carson has left his farm to them jointly. Although he loves his home and the farm, Norrie refuses to stay with Jude as half-owner. Norrie's girl Cathy, a neighbor woman, and the preacher all try to tell Jude and Norrie how ruinous their hatred is and that it probably killed Dave. In a scene involving a picture of Norrie's dead mother, both come to realize their common bond in the dead Carson.

Lamb in the Window, by Robert Finch. 6 m., 3 f. Interior of a small church with a beautiful stained glass window just out of sight. Mrs. Haley is cleaning the church when Rev. Edwards, the minister, comes in. They are soon joined by the board: a banker, a club-

woman, a politician, and a farmer. Rev. Edwards is called away, and in his absence the board decides to ask for his resignation. When Rev. Edwards returns, he startles the board by announcing that he is leaving the church after twenty-three years. He makes them understand that he feels he has failed, since they are so worldly. Mrs. Haley, the cleaning woman, proves to be one who has been helped and strengthened the most by Rev. Edwards. A reconciliation is effected with renewed faith and courage for everyone.

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Know Your Neighbor, a comedy in one act, by Stanley Richards. 2 m., 5 w. Royalty Five Dollars. In three scenes, divided by blackouts, a young married couple in a crowded New York apartment discover that neighborliness doesn't pay in the big city. A get-acquainted party given with the best intentions starts a host of complications; tragedy is nearly averted, and Sheila Judson manages to save her marriage at the cost of her hospitable feelings. Nothing objectionable in the lines or plot, all very light-hearted, and not beyond the abilities of an intelligent high-school cast.

ELDRIDGE PUBLISHING COMPANY Franklin, Ohio and Denver, Colo.

Junior Is a Genius, a farce in three acts, by Robert St. Clair. 6 m., 5 w. Royalty ten dollars. Here is good character delineation and amusing dialogue making a superior play. It is a piece of the "family-in-a-dilemma" type with no special production difficulties and should be recommended.

Rockabye Baby, a three-act comedy for 14 women, by Marguerite K. Phillips. Royalty, ten dollars. This is an unusual play for an all-woman cast. The plot is sound and the writing good. There is fine opportunity for clearly drawn character playing. Should fill a long-felt need for good plays in this class, the all-woman cast.

DRAMATISTS' PLAY SERVICE, INC. New York

Intimate Portraits by Barrett H. Clark. The industrious and erudite Barrett Clark has always had a genius for friendship and in his editorial work he has had ample opportunity for the widest acquaintance among writers of all kinds. In this most delightful volume he exhibits himself as an expert Boswell-type biographer with a well-documented record of conversations with five well-known theatre writers. Maxim Gorky, Sidney Howard, John Galsworthy, Edward Sheldon and George Moore are his subjects and they appear on the page with every authentic, individual mannerism and attitude sharply etched. But while Mr. Clark is frank in his reporting, he is always conscious that he is writing of men who were his friends. There is deep affection throughout the book and nowhere more than in a sixth portrait of a man who appears under a pseudonym, Carl B. Clinton, whom Mr. Clark regards as the happiest man he has ever known. "Clinton" is what the world calls a failure, but he knew how to live and one at least of his friends has deemed his philosophy worth preserving in this little portrait. Read this book even if you have to buy it.

WALTER H. BAKER COMPANY Boston, Mass. and Denver, Colo.

Design for a Stained-Glass Window, a play in three acts by William Berney and Howard Richardson. 1 Set. Tudor costumes. A very moving play concerned with the Elizabethan persecution of Catholics. Married to a Protestant, Margaret Clitherow is more occupied with building an edifice of domestic happiness than with resisting the separation from Rome. But a priest who visits the house reminds her of her duty and, preferring martyrdom to what she now realizes is apostasy, she goes bravely to the scaffold. This is superior writing, rich characterization and for certain schools would be an ideal choice. Drawbacks are the costumes and a cast top-heavy with men: thirteen as against three women.

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